Rev. 02/04/91 (Pink)
Rev. 02/21/91 (Blue)
Rev. 03/05/91 (Yellow)

SINGLES

Written by

Cameron Crowe

FINAL DRAFT

January 4, 1991

FADE IN:

1 RED BACKGROUND WITH BLACK LACE BORDER 1

An animated FLY BUZZES onto the background, spelling out...

TITLE: SPANISH FLY.

2 EXT. LINDA'S APARTMENT - DAY 2 *

LINDA POWELL, 23, is wide-open to the world. She stands on the sidewalk in front of her house. She speaks to us confidentially. * *

LINDA
I was living in this duplex. For the first time, I was alone. No dorm, no roommates. My own place. I was so happy -- *

She holds up a small garage door opener, twirls it on her finger. She presses it and the door opens behind her. *

LINDA
I had my own parking space...

3 CLOSE ANGLE OF PUPPY 3

in a cage.

4 EXT. PET STORE - DAY 4

Linda pauses to look at the puppy in a pet store window. After a moment, she is joined by a stranger. He is LUIZ CALDERON, 20. He admires the puppy, too.

LUIZ
Where I come from, they don't keep them in cages. They keep them in bins, so you can reach in and touch them...

Linda looks over at this stranger. Smiles politely, moves on.

5 INT. LINDA'S CAR - DAY 5

Linda STARTS her big blue early-model PONTIAC. She drives ten feet and we hear a loud CLANG.

(CONTINUED)

5 CONTINUED: 5

The car goes dead. It's happened before. Linda sighs, puts her head on the wheel. She immediately hears a KNOCK at the window. It's Luiz.

LUIZ
You need some help?

6 EXT. AUTO REPAIR - AFTERNOON 6

They sit on a bench. In the background, her car gets repaired. With one hand, Luiz sketches something on a napkin.

LUIZ
I'm from Spain.

LINDA
Which part --

LUIZ
Galicia. I'm taking engineering at U of W.

LINDA
'U-Dub.' That's what people call it here.

LUIZ
'U-Dub.'
(smiles)
Finally, a local tells me some secrets.

LINDA
Listen, you really don't have to stay.

LUIZ
Where else do I have to go? In a week, I have to go back to Spain. My visa runs out.
(tries word out)
'U-Dub.'

In the background, "Big Blue" is lowered to the ground.

LINDA
Well, I really appreciate this.

And Luiz hands over the drawing he's been working on. It's a careful and admiring caricature.

7 INT. LINDA'S APARTMENT - EVENING (LATER) 7

She looks at the drawing. A phone number on the back.

8 EXT. PIKE PLACE MARKET - DAY 8

Luiz picks up a fish, jousts with her. Laughing. A great date. *

9 INT. WASHINGTON ENVIRONMENTAL COUNCIL - AFTERNOON 9

Linda talks with RUTH, her co-worker.

LINDA
Ruth, how long have I been saying there are no guys? *

RUTH
Forever. *

LINDA
Well, I met one. I met one when I was least expecting it.

RUTH
You held out on me.

LINDA
He's an engineering student. He's from Spain. His visa runs out in two days. He's leaving tomorrow. He's... he's like a comet. What do I do?

10 INT. LINDA'S APARTMENT - NIGHT 10

Linda and Luiz sit very far apart on the couch. *

LINDA
I wish you could stay.

LUIZ
If I overstay my visa, I can't come back for five years.

LINDA
Were you ever going to come back?

LUIZ
Well, now I have a reason.

He reaches in his pocket, produces a ring.

10 CONTINUED: 10

LUIZ
I want you to have this. I wish I was better able to tell you what I'm thinking... but this is a symbol of our future. I want to return in two months and see you again.

She looks at the ring. It's not much, but it's heart-felt. She puts it on.

LINDA
I don't have much to give you, but it's important to me.

She takes out her garage door opener.

LINDA
Use this when you get back. You always have a parking space.

He tenderly reaches forward and pulls a strand of her hair that's been caught beneath her jacket collar. It's a small gesture, but it means the world to her. They kiss passionately. *

11 INT. BEDROOM - MORNING 11 *

Linda sleeping. The PHONE RINGS.

LINDA
'Lo.

LUIZ (V.O.)
Don't wake up. I'm just about to get on the plane, and I wanted to say good-bye. I'll see you soon. Good-bye, Linda.

LINDA
'Bye, honey. I miss you already.

12 INT. VIRGINIA INN RESTAURANT - AFTERNOON 12

Linda and Ruth have lunch.

LINDA
I called him 'honey.'

(CONTINUED)

12 CONTINUED: 12

RUTH
Linda. Did you perform any other acts with him before you left?

Linda nods slowly.

LINDA
It's amazing. We can't 'hide things' in language. We speak in basics.

RUTH
Now I'm jealous.

LINDA
You know what else? If I married him, he could stay in this country. And I'd have someone to go out with.

RUTH
Listen to this. Miss Anti-Marriage herself.

LINDA
I'm tired of all the games.

RUTH
(takes a sad bite)
If you were married, would we still go out dancing?

13 INT. REBAR CLUB - NIGHT 13

They're dancing on the outskirts of the dance floor.

LINDA
We'll always go out dancing!!

Ruth smiles, and Linda makes a let's-get-something-to-drink gesture. Linda heads into the sea of people. She arrives at the bar, sees someone across the drink-well.

It's Luiz. A girl at his side, his arm protectively around her. He sees Linda and the blood drains from his face. He's frozen, an animal caught in the headlights. Then a sickly smile.

14 ON LINDA 14

as the horror sets in. Her instinct is to hurry out.

15 ON LUIZ 15

who makes no attempt to run after her. Caught.

16 EXT. CLUB WALL - LATE NIGHT 16

Linda cries, wrenchingly, as Ruth comforts her.

17 PANNING SHOT 17

ACROSS a row of electronic garage door openers.

18 INT. ELECTRONIC STORE - DAY 18

Linda stands at the counter as a CLERK fills her in.

CLERK
... There's the laser opener, the radio-controlled, the minis, the Teltrex, the Liftrex Super, the Mach IV...

Linda is resolute, as she pulls a coat around herself. *

LINDA
Give me the best one you have. I'll never lose it again.

FADE TO:

19 BLUE SCREEN 19

We hear the MUSIC of JOHN COLTRANE'S "Blue Train." Bold letters spell out...

TITLE: CLUBDOGS.

FADE UP ON:

20 ANIMATION - DOG 20

moving smoothly to the MUSIC, through the back alleys. He knows this town. We see an attractive GIRLDOG who calls to him from a window.

GIRLDOG #1
Hey, Steve, wait up! Let's go to the park!

STEVE
Can't... gotta keep moving...

(CONTINUED)

20 CONTINUED: 20

He moves along, turns the corner where he coolly escapes an oncoming car. Keeps moving.

GIRLDOG #2
Steve, you want to --

STEVE
No baby... I swing alone... no attachments...

CUT TO:

21 STOREFRONT 21

Where we see the legs of a HUMAN.

HUMAN (O.S.)
That's a nice dog. Here, nice boy... here, jump for the bone.

Steve looks up at the Human -- spare me -- he growls and moves on to the MUSIC.

CUT TO:

22 ALLEY 22

Where Steve hangs out with a few of his DOG buddies.

DOG #1
I blame my parents, man. I will never have the lifestyle that they had --

DOG #2
Man, you can't blame your parents. It's the recession.

DOG #1
Aw, let's go to the park.

STEVE
No, man, that whole park scene... I'm gonna cruise on my own. Later for you guys.

DOGS
Later, Steve --

23 NEW ALLEY 23

He moves alone through a darker, scarier alley. A bum throws a can at him... a bigger dog takes out after him... a car almost runs him over... he runs into the darkness, turns a corner into...

24 BEAUTIFUL PARK 24

Full of happy dogs nipping at their owners' heals, running in pairs... and Steve is alone. Very alone. In the middle of all this happiness, he begins to HOWL and MOAN...

25 INT. STEVE'S APARTMENT - MORNING 25

STEVE DUNNE, 24, groans in his sleep. His eyes suddenly open. He leans up on an elbow, shaking off that dream. He takes in the world of his small apartment... the orange crates full of books and records... the indoor basketball hoop above his bed... the temporary post-college world he calls home. Outside, the SOUNDS of LIFE drift in through the window. NEARBY, a POWER DRILL. He gets to his feet.

26 INT. KITCHEN - MORNING 26

More awake now, Steve talks to us like a friend. He holds a cup of coffee. Wears a blue T-shirt.

STEVE
I broke up with someone recently. Jennifer, my last girl friend. I did it in a crowded restaurant. She just stared at me with that look... how can you pass me up? I told her we weren't right, all the stuff we both knew. A week later I realized I was wrong. I tried to get back together with her. She won't see me. Now she's with Tony. But Tony knows my buddy Bailey, who's friends with the girl he's going out with on the side -- Rita. Rita, who I broke up with to go out with Jennifer. So do I tell Jennifer that I know Tony is going out with Rita? Or do I tell Rita that I know about Tony... Tony who will tell Jennifer that I was going out with Rita when I was still with Jennifer.

(MORE)

(CONTINUED)

26 CONTINUED: 26

STEVE (CONT'D)
(pause)
How did this stuff get so complicated? I don't know. I wish it was as easy as this postcard someone sent me once.

He reaches over and shows us a postcard from his refrigerator. It's Robert Doisneau's Kiss at the Hotel De Ville, Paris, 1950. A great couple, a great kiss on a crowded street.

Outside the POWER DRILL STARTS UP again. Steve leans out the window.

STEVE
Cliff! I'm talking here!
(returns to us)
I think back to the beginning... * my dad left home when I was eight. * You know what he said? 'Have fun, * stay single.' I was eight. My * mom was a teacher. She took me to a doctor to learn about sex...

27 FLASHBACK - INT. DOCTOR'S OFFICE - DAY 27

YOUNG STEVE, 10, sits in a chair looking scared but attentive.

STEVE (V.O.)
... He was from Boston.

We see a blustery-faced DOCTOR who speaks with a strong Boston accent.

DOCTOR
So the mahn and wahman lahn to cohm tagether and he inserts his penis inta ha vahgina and it's called intacahs...

28 EXT. SCHOOLYARD - DAY 28

Young Steve takes his new-found knowledge to the schoolyard, where he talks to two other KIDS.

STEVE
... And then the man keeps moving until something squirts out of his penis.

(CONTINUED)

28 CONTINUED: 28

KID #1
What?

KID #2
Yeah, what comes out?

STEVE
(proudly)
Spam.

The Kids look horrified at this news.

END OF FLASHBACK.

29 INT. BATHROOM - DAY 29

Steve gets ready for work, looks into his water-stained bathroom mirror.

STEVE
So maybe it was never easy. I'll tell you this. For the next three years, I'm concentrating on work. Work is the only thing I have complete control over.

30 INT./EXT. APARTMENT HOUSE - DAY 30

Steve pockets the change on his counter. We MOVE WITH him OUT the door, DOWN a stairwell. We meet JANET LIVERMORE, 23, a bright-light in blue overalls. (We will meet all apartment house characters in this shot.)

JANET
Steve. Where's the reset button on my disposal?

STEVE
In the corner behind the pipes below the sink.

JANET
Thanks --

We MOVE BACK UP the stairs WITH Janet, as she goes into her apartment and finds the garbage disposal button. Outside the window, we hear Debbie Hunt, 24.

DEBBIE HUNT (O.S.)
Jan-net!

(CONTINUED)

30 CONTINUED: 30

Janet moves to the window to see DEBBIE. Debbie is expertly put-together. She'd have perfect hair in a windstorm.

JANET
Yes, Debbie.

DEBBIE HUNT
I <u>really</u> need the key to the laundry room --

Janet throws the key down to Debbie and we now MOVE WITH Debbie, who nearly runs into CLIFF PONCIER, 24. He wears layered T-shirts and army boots. He's got a power drill.

DEBBIE HUNT
Cliff, watch out with that thing.

CLIFF
Just putting in speakers.

We CONTINUE WITH Cliff as he heads back to his florist truck. There we meet DAVID BAILEY, 22. Bailey has a friendly face, a strange hat and a small tuft under his lower lip.

BAILEY
Cliff, you practicing in the laundry room tonight?

CLIFF
Yeah.

Cliff TURNS ON the POWER DRILL and we STAY WITH Bailey, who yells to someone O.S.

BAILEY
Hey -- we're going out later!

Steve now ENTERS the FRAME.

STEVE
Bailey, I'm late for work --

BAILEY
It's a new club, it's deep, it's underground...

STEVE
I'm staying in.

BAILEY
You drive, okay?

(CONTINUED)

30 CONTINUED: (2) 30

STEVE
Okay.

BAILEY
Okay.

They exit and we HOLD ON the corner sign of this two-story apartment house -- SINGLES... TWELVE UNITS, NO VACANCIES.

31 INT. STEVE'S CAR (DRIVING) - NIGHT 31

Steve drives his car through the darkened Seattle streets. He beats the steering wheel to MUSIC. In the passenger seat, Bailey flips down the visor to get a look at the mirror. Steve's garage door opener falls into his lap.

STEVE
The thing is, you cannot trust a Rick. I've worked with three, four Ricks. They're all the same.

BAILEY
We're looking for a blue light.

STEVE
They just don't see the bigger picture.

BAILEY
Webster and 24th.

STEVE
Bailey... do you ever get that feeling that maybe, just maybe you go along in your life, and everything is great, and then one day something comes along to jolt you, and it's this tremendous black whip. And when it hits... maybe you need someone to be with you. Someone you'd never meet in a club. I mean, do you ever think about this stuff?

BAILEY
Not really. No.

STEVE
What's the name of this place?

(CONTINUED)

31 CONTINUED: 31

BAILEY
'Desoto.' Man, check it out. My new Gortec watch. I can store twelve numbers in this watch. Tonight I will fill it. Why? Bigger than life. Tonight, I will be the Super Me.

STEVE
But what if the Super You meets the Super Her and the Super Her rejects the Super You?

BAILEY
Then it's no problem.

STEVE
Why --

BAILEY
Because it was never you. It was an act.
(pause)
I live my life like a French movie, Steve.

STEVE
Bailey... if I ever become you, put me out of my misery.

BAILEY
I will.

STEVE
We should call Janet.

BAILEY
We shouldn't feel obligated, just because she's our neighbor.

32 INT. JANET'S APARTMENT - NIGHT (SAME TIME) 32

Janet sits fully-dressed, wearing a hat, studying her clunky, early-model phone/answering machine.

33 INT. STEVE'S CAR 33

They're squinting at addresses.

BAILEY
Webster and 24th. It should be here --

34 ANGLE ON CORNER 34

And it's deserted, save for a solitary figure under a street lamp. It's a MIME, holding a fistful of handbills.

STEVE
Hey, where's 'Desoto'?

The Mime shrugs, points to his mouth.

BAILEY
I get it. You're a mime. Mime the address.

The Mime offers a soundless laugh and hands over a flier.

STEVE
(reading)
'Desoto has moved next door to the Olympia Hotel.' Where's that? *

MIME
Give me a ride. I'll show you.

As he does, two more lost CLUBGOERS arrive.

CLUB GUY #1
Where's Desoto? Our car broke down --

35 INT. STEVE'S CAR (DRIVING) - NIGHT 35

The Mime chain-smokes, sits between the two Clubgoers in the back seat. His voice is very loud. *

MIME
I'll tell ya about love. Love disappears, baby. Every time I've been broke, the babe is off like a prom dress...

CLUB GIRL #1
(primly)
Maybe it's the girls you choose.

MIME
Maybe I've been hurt. Maybe I've been dogged --

STEVE
Does anybody know where this club is?

(CONTINUED)

35 CONTINUED: 35

MIME
What do I look like? The Thomas Brothers Guide?

STEVE
You know, you really shouldn't speak.

MIME
(shrugs)
So where do you guys work?

BAILEY
I'm a maitre d' at Cafe Le Sport.

STEVE
Department of Transportation.

BAILEY
He's working on the gridlock problem...

CLUB GUY #1
(red eyes)
I build airplanes.

MIME
Woo woo woo --

CLUB GIRL #1
U-Dub.

MIME
You guys live well, right, you live well. When you get rich, support the arts. Fight censorship. Hey! Turn left here!

They turn left.

STEVE
Sixth Street. Check it out. Thirty-two miles per hour...

36 EXT. STREET - NIGHT 36

Steve's car takes off. The row of traffic lights pop to green in perfect time.

STEVE (V.O.)
... We'll hit nothing but green.

37 INT. DESOTO - NIGHT 37

Loud MUSIC of MOTHER LOVE BONE'S "This is Shangrila." We're thrust into the private world of this club. Stripped down, nothing fancy. Films projected on the walls. It's jammed with clubgoers, all kinds, all carrying themselves with the kind of purposeful bent that says -- just being here is enough.

Steve and Bailey arrive at the BOUNCER who stands at the door, checking IDs and stamping wrists.

BAILEY
Is this the kind that comes off?

BOUNCER
No.

He stamps their wrists, and they move on. Bailey turns to Steve. Makes his usual "I'm off" gesture.

38 STEVE'S POV 38

Steve stares into the sea of faces. Sweaty, beery, fashion faces. And then, just for a moment, we see Linda Powell. Dancing with Ruth, on the outskirts. Luminous. She turns and sees him.

39 ON SCENE 39

Steve turns away, not to be obvious. When she looks away, he turns back. The corners of their eyes are getting a lot of work. Then she's swallowed up by the crowd. Steve looks for her, and when she suddenly appears again, she's looking for him, too. Caught.

Steve cuts through the crowd, expertly dodging wild dancers and sloppy guys... until he reaches her.

STEVE
Hi.

LINDA
Hello.

Her eyes tell us everything -- she liked him better from afar. He plunges in anyway.

STEVE
My friend and I have this long-running argument and here it is. He says that when you come to a place like this, just being you is not enough, you have to have an 'act' --

(CONTINUED)

39 CONTINUED: 39

She's listening, so he continues.

STEVE
Anyway I saw you standing there, and I thought, 'A) I can be myself, B) I can come up with an'act,' or C) I could just leave you alone... I chose 'A.' What do you think?

Linda thinks about it for a moment. Non-judgementally:

LINDA
I think... A) You have an act, and B) Not having an act is your act.

She exits with a slight smile. Steve nods thoughtfully.

40 ANGLE ON BAILEY 40

Nearby. He gets a couple beers from a bar man, one for him and one for Club Girl #1. Then he shoves a tip into the bar man's Harley Davidson shirt pocket. Bailey has friends everywhere.

41 INT. CLUB - LATER 41

Steve and Bailey survey the swirling mass of bodies. Steve's trying to point out Linda. When Steve spots her, she's heading for the exit with Ruth. Steve and Bailey move through the crowd, trying to reach her. This time it's tougher getting there.

STEVE
You want to meet us later...

It's another opera of looks. Ruth to Linda. Linda to Ruth. Linda looks down. Ruth shrugs.

LINDA
Some other time --

RUTH
Yeah --

STEVE
Do you have a num --

LINDA
(exiting)
See ya!

The MUSIC gets LOUDER.

42 EXT. NEWSSTAND - NIGHT (LATER) (3 A.M.) 42

Steve and Bailey blow into their hands, check out the magazines at a favorite newsstand. Their breath steams the late-night air. Bailey taps his watch.

BAILEY
Always get the number, Steve. Tonight, I got six --

STEVE
Bailey, you got six numbers of six girls you'll never call, never see in the daylight, never go out with, six numbers that exist only to make you feel like a guy who can go out and get six numbers --

The newsstand CLERK, 55, points to his tired ears.

CLERK
Hey! Watch the volume!

STEVE
Sorry. Tinnitus.

BAILEY
Club Disease.

CLERK
You kids are all gonna be deaf.

STEVE
Bailey. This is my night.

BAILEY
What --

STEVE
Look.

At the other end of the newsstand, Linda reaches down to look at a fashion magazine. It's the Spanish edition of Vogue. She fingers it briefly, and then abandons this magazine. Casually, Linda looks over and sees Steve. They connect. We hear the BLUES of MUDDY WATERS' "Hello Little Girl" as they're drawn to each other. They ease into conversation, bathed in a fluorescent glow.

43 SHOT OF BAILEY 43

Waiting by the car.

44 SHOT OF RUTH 44

Waiting by Linda's car.

45 SHOT OF STEVE AND LINDA 45

Talking, scribbling down numbers... as MUSIC ENDS.

46 EXT. KING STREET APARTMENTS - MORNING 46

The apartment house in all its late-morning grandeur. A stewardess crosses the courtyard, pulling her luggage behind her as if it were a dog on a leash.

47 INT. STEVE'S APARTMENT 47

Steve sits on his kitchen counter, holding Linda's card. Bailey drinks coffee, produces industrial-size food portions from his restaurant. In the b.g., the Wall of Shame -- photos and clippings and Elvis-sightings ripped from tabloids, etc.

STEVE
Even her handwriting is cool.

BAILEY
I wouldn't call her yet.

STEVE
What would the King do?

BAILEY
Elvis would Lear-jet her directly to Vegas and rock. He wouldn't get near a phone. *

STEVE/BAILEY *
That's why he's the King.

Janet Livermore swings in through the full-size kitchen window. She wears an old white robe now, and holds a large pot of coffee. Her body has a forward tilt... * she's always moving.

STEVE
Hey, Janet.

BAILEY
Janet, what's up?

JANET
You guys never called me last night.

BAILEY
It's my fault --

JANET
No big deal. I went over to Cliff's.
(agonizing sigh)
I'm in love with my neighbor.

(CONTINUED)

47 CONTINUED: 47

Bailey gestures to the breakfast spread. She happily helps herself. *

JANET
Oh. Roger the landlord is raising the rent... *

BAILEY
Give him a salmon, he'll work it out.

JANET
I already did.

STEVE
Bailey, some day you're going to meet someone you can't tip.

BAILEY
People don't tip <u>enough</u>. Let me tell you. In France, where my family is major-major, everybody tips for everything. It's a lifestyle thing.

Steve reaches in his pocket. Produces a dollar.

STEVE
Here. For being you.

BAILEY
Thanks.
(takes it)
Janet, check it out. He met somebody last night. *

JANET
You like her? Call her today. *

BAILEY
No way. Then he gives away all the power.

JANET
Yeah, but he starts out on such a great note.

Steve looks at her card, as Bailey and Janet argue around him.

BAILEY
Never appear desperate.

JANET
Follow your instincts.

(CONTINUED)

47 CONTINUED: (2) 47

Cliff arrives in the doorway.

CLIFF
Guys got some food? *

BAILEY
Yeah --

Janet watches Cliff cross to the food. He nods at Janet. She's in love. Cliff sees a magazine.

CLIFF
This the new Playboy?

BAILEY
Esquire.

CLIFF
Oh. Same thickness.

48 INT. DEPARTMENT OF TRANSPORTATION - MONDAY MORNING 48

Steve is in work-mode. He's in a great mood. He moves through the Transportation Office/Traffic Division. It's almost like a news room -- an expansive world of cubicles and screens and drafting tables. A world where posters of Hendrix mix with the newest traffic signal designs.

STEVE
Ted -- what's up?

TED, a young whiz, is re-designing intersections on a graphics monitor.

TED
I'm making music with my fingers --

Steve moves on, past DENISE, who has tunnel-vision on a single issue. Her words come out in a tumble:

DENISE
Steve, the I-90 construction is way behind schedule. I have no greentime from the Stewart/Denny exit, and the Times wants to know why there's gridlock on the I-5 corridor --

STEVE
(back-pedaling)
Tell them... it's God's way of saying 'listen to the radio.'

(CONTINUED)

48 CONTINUED: 48

Steve walks to his boss, RICK, 45, who stands in front of his large cubicle dominated by Seattle Seahawks memorabilia.

STEVE
Rick. Did you read my proposal?

RICK
(jolly, sceptical)
Yeah.

STEVE
What did you think?

RICK
Liked it. But you gotta push it past Stu.

49 ANGLE ON STU 49

working in the corner cubicle. He's making a small note on a large and complicated wiring design.

STU
I'll see you after lunch!

Steve throws his bag into his cubicle, and we HOLD ON a poster of the Tokyo Bullet Train.

50 INT. PAPER STORAGE ROOM 50

It's the office getaway spot. Steve swiftly picks up the wall phone and dials from Linda's card. Privately:

STEVE
Linda? Hi. It's Steve Dunne.
Met you --
(looks at watch)
-- sixty-one hours ago. Right.
That was me...

Denise and Ted enter the room, looking for Steve, holding paper work. He holds up a hand -- wait.

STEVE
... yeah, so, I thought I'd blow in a call and say 'hello.'

Denise and Ted share a look.

DENISE
(whispers)
Ask her for dinner.

(CONTINUED)

50 CONTINUED: 50

STEVE
(covers phone)
Too soon.

DENISE
Never too soon for dinner.

STEVE
Listen, you want to go for some dinner?
(listens, covers phone)
Too soon.

TED
Coffee.

STEVE
Or maybe coffee.

He shakes head, "no."

STEVE
Lunch.
(covers)
She has a lunch.

DENISE
Wait! I've got a good one. This is good.

Steve makes a gesture -- hurry up.

DENISE
Meet her where she's already having lunch. Tell her to get there ten minutes early. You'll just have some water with her... it's a water date.

TED
Nice.

STEVE
How about if I meet you where you're already having lunch today ... ten minutes early... we'll have some water... okay... see you then.

He hangs up, high-fives Denise.

51 INT. VIRGINIA INN - AFTERNOON 51 *

Steve and Linda sit at a small table. Next to them, very close, is a young couple making out wildly. Linda leans forward, speaks nervously. * * *

LINDA
-- and I think this entire decade is about cleaning up. Our project spent last year studying the Alaskan Exxon spill... and now all the Exxon kickbacks -- *

STEVE
Yeah. The worst --

LINDA
-- I'm up for a trip in June, studying the whole coast... *

The conversation drifts off, as they both end up riveted on the other couple's lovefest. Sensing they're being watched, the other couple breaks up and looks at them.

KISSING MAN
What?

52 EXT. STREET - AFTERNOON (LATER) 52

Steve and Linda leave the restaurant.

STEVE
I thought he was literally going to swallow her.

LINDA
Me too. What time is it? * *

STEVE
Three-thirty.

LINDA
Ugh. I'm so late.

STEVE
Listen. I'm glad your lunch date didn't show up.

LINDA
Me too.

STEVE
Did you really have a lunch date?

LINDA
No.

(CONTINUED)

52 CONTINUED: 52

Nervous laugh. Then a flurry of half-sentences.

STEVE
So listen, sometime you want to --

LINDA
I'm kind of getting over somebody --

STEVE
Well, we don't have to make it a big --

LINDA
I know, I just, I'm not --

STEVE
Well, you know, maybe I'll --

She shrugs. He shrugs. It's left hanging, as they arrive at his car. *
*

STEVE
Well, here's my car. Let me give you a ride back to work.

LINDA
Thanks.

He lets her in the passenger seat, and is rounding to the other side. He's watching the car door button on his side. Will she raise it?

53 MOVING SHOT (SLOW MOTION) 53

of his car door button and it remains down. Then she leans over and pulls it up.

54 INT. STEVE'S CUBICLE - AFTERNOON (LATER) 54

Back at work, Steve sits with his supervisor Stu.

STU
I like your take on the Super Train. I think it's ambitious. If it were me, I'd say fine. But you gotta push it past Tom...

As Stu continues, Steve dials him out and we hear his thoughts.

(CONTINUED)

54 CONTINUED: 54

STEVE (V.O.)
She opened my car-door button. Unmistakable sign. I like this girl. Gotta handle this one really well...

STU
.... and the thing I like best about you is that you listen to me. You're a realist-slash-dreamer. You're a good man.

55 INT. LAUNDRY ROOM - NIGHT 55

Laundry tumbles around the dryer.

LINDA (V.O.)
It was the saddest night.

STEVE (V.O.)
Yeah, for me too.

56 INT/EXT. EMPTY FOUNTAIN/KING 56

Steve and Linda sitting in the empty fountain. In the b.g., the sounds of TV and MUSIC and Cliff playing GUITAR and conversation and life in these apartments.

LINDA
I mean, first he kills John Lennon. And then he's holding Catcher in the Rye.

STEVE
I know. I know. It's like one legend isn't enough.

LINDA
I know. I get pissed off every time I think about it. That some jerk could trash.../The Mona Lisa... or an ocean... or someone's life.

STEVE
Yeah.

LINDA
So who are your neighbors?

We look out at the apartments. A cat scoots across the courtyard.

(CONTINUED)

56 CONTINUED: 56

STEVE
Alright... over there... that's Janet. She works at the expresso place around the corner... and over there, that's Debbie Hunt. She actually consumes men instead of food... and above her, that's Bailey, the maitre'd, he keeps us all in free meals. Then way over there, that's Cliff, he sings in a band, he's got four jobs... he lives by the laundry room, so he knows everything everybody's doing... oh, and there's a stewardess too. We feed her cat.

LINDA
You sound like me talking about my family --

STEVE
You want to go upstairs while your stuff is still drying?

57 INT. STEVE'S APARTMENT - LATER 57

Linda examines his apartment for clues to the man. She checks out his poster of the Toyko Super Train. Steve puts on the REPLACEMENTS' record.

STEVE
Let me ask you a question. Do you think about traffic? Because I do. Traffic is caused by the Single Car Driver. Nine hundred thousand people who get in their single cars every day at the same time, and then they wonder why there's gridlock. But... if you had a train... a Super Train... you give people a reason to get out of their cars. Give them great coffee and great music... and they'll park and ride. I know they will.

LINDA
Hmmm.
(turns back to wall)
I still love my car, though.

She moves onto his team photo of the Seattle Supersonics.

(CONTINUED)

57 CONTINUED: 57

LINDA
The Sonics! Good thing they traded Xavier McDaniel.

STEVE
Ha!

LINDA
He was like a B-league James Worthy. What is he? A boxer or a basketball player? *
*

STEVE
You dare to rip the X Man. Let's talk about something else. Quickly.

She sees his postcard of "Kiss at the Hotel De Ville."

LINDA
'Kiss at the Hotel De Ville!' You have this, too.

She moves onto his record collection stored in orange crates.

LINDA
And albums. I miss albums.

STEVE
I was a d.j. in college.

58 INT. STEVE'S APARTMENT - EVENING (LATER) 58

It's KATE BUSH'S "Running Up That Hill." A pile of played and discarded records is nearby.

LINDA
This was like my entire junior year --

She pulls another record out of the crates. It's The Who's "Quadrophrenia."

LINDA
I made my parents sit down and listen to this whole album with me...

He just watches her, moving slightly to the music. Loves the way she moves. Behind her back, Steve sculpts his method of attack. He decides to put his hands on her waist. He's just about to land when she says:

(CONTINUED)

58 CONTINUED: 58

LINDA
... which was interesting because my dad's a cop...

Steve suspends the action.

LINDA
... retired...

He resumes the attack. He gently eases his hands onto her hips... just as she's decided to sit down on the sofa. She stands instead, and they're left frozen for an awkward moment. Half-holding each other. Half on the sofa.

LINDA
Look, I'm not very good at this.

They extract themselves from each other.

STEVE
Are you holding something back --

LINDA
(blurts)
I missed out. I went to Catholic school. I don't know the big routine... okay... I'm just trying to make it on my own. So if it seems like I'm holding back --

STEVE
No, I mean behind your back. What are you holding behind your back?

LINDA
Ah.

She shows him the album -- Elvis Costello's "Trust" -- and looks at her watch. They sit very far apart. She sighs.

STEVE
Catholic school, huh? What was that like?

LINDA
Repression... uniforms... *

STEVE *
Any boyfriends? *

LINDA *
You don't want to know -- *

59 OMITTED 59 *

59A FLASHBACK - EXT. AMUSEMENT PARK - NIGHT ('80s) 59A

Good-looking RICH sits next to Linda on a roller coaster ride. The ride is ascending to its first peak.

RICH
All that stuff I told you about the money I inherited from my father... I made it up.
(on her look)
Plus, I got back together with Lynn last night. You'll probably want to go ahead and freak out.

And as the ride plummets, her scream is mixed with the SCREAMS of others.

END OF FLASHBACK.

60 SHOT OF STEREO 60

as the needle drops on another (warped) record. It's JANE'S ADDICTION'S "Jane Says."

61 INT. STEVE'S APARTMENT 61

They're a little closer again.

STEVE
Aw man. It was like a professional hit.

LINDA
I didn't want to get close to anybody for a long time... I'm talking too much.

STEVE
No no. Keep going.

LINDA
I was sure I'd meet someone in college... you know, the perfect combination of Mel Gibson and Holden Caulfield and the Sexual Revolution would just sweep us both away...

62 INT. UNIVERSITY OF WASHINGTON DORM HALLWAY - NIGHT ('80s) 62

Linda wanders down the hallway, backpack in place, eating lime yogurt. She comes upon an open door: SAFE SEX PARTY...COME AS YOUR FAVORITE CONTRACEPTIVE.

LINDA (V.O.)
... I was a semester too late.

She enters, joins three partygoers standing holding beers and coolers. It's a typical-enough party save for the fact that PARTYGOER #1 wears a Latex condom head, PARTYGOER #2 wears an elaborate foam outfit and PARTYGOER #3 is a girl in a pill costume.

PARTYGOER #1
So wait. The X chromosome means that you <u>have</u> it or...

PARTYGOER #2
It means that anyone you sleep with, you're sleeping with everyone <u>they</u> ever slept with...

(CONTINUED)

62 CONTINUED: 62

PARTYGOER #3
So if anyone sleeps with anyone, it's like everyone is sleeping with everyone.

PARTYGOER #2
Right.

PARTYGOER #1
(to Linda)
Hey. Welcome to U-Dub.

Linda smiles politely, moves on from this group. She finds a place against the wall. She is joined by ANDY, 20. Electric good looks, long hair in ponytail, down jacket and black Michael Caine glasses.

ANDY
It's okay to loathe these people.

LINDA
Really?

ANDY
There's so much life in you, and so much... emotional larceny in these others. I'm Andy.

She looks at him, repelled and fascinated.

END OF FLASHBACK.

63 INT. STEVE'S KITCHEN - NIGHT 63

They wash dishes, as MUSIC PLAYS in the next room.

STEVE
'Emotional larceny?'

LINDA
We talked all night about how passion didn't really count as much as comfort and stability...

STEVE
That's bullshit.

She DROPS a PLATE, and they bend over the plate to pick it up. The conversation continues over the broken plate.

LINDA
No kidding! We lived together! We're still friends, but --

(CONTINUED)

63 CONTINUED: 63

STEVE
I did the same thing. One day one of you just... goes out for groceries and never comes back.

LINDA
I know!

STEVE
It's like everyone I know wants everything to be easy.

LINDA
I know!

STEVE
Why did I have to meet you in a club?

LINDA
I don't know!

The next SONG STARTS. It's JIMI HENDRIX'S "Might This Be Love." They both take a breath.

LINDA
I love this song.

They sit together, on the kitchen floor, in kiss proximity.

64 SHOTS OF SEATTLE - NIGHT (WINDY) 64

And it seems the perfect visualization of their new relationship. In DISSOLVES we see:

A) The Food Giant on 45th...

B) The Neptune Theater

C) The St. Regis *

D) Dick's Drive-In

E) The Edgewater Inn "E"

65 INT. STEVE'S KITCHEN - NIGHT 65

And we return to them not kissing, but listening as the SONG ENDS.

(CONTINUED)

65 CONTINUED: 65

LINDA
My clothes.

She gets up, exits.

66 EXT. PARKING LOT - NIGHT 66

Her car is wedged in by two other cars. She puts the laundry basket into the back of her trunk. It's packed with newspapers and sweaters and rags and tools. They stand together.

STEVE
So let's maybe do something this weekend.

LINDA
I'll call you.

STEVE
Don't forget.

LINDA
Okay...

She leaves and he stays IN FRAME. Then she drifts back INTO FRAME.

LINDA
Good night.

STEVE
Good night.

LINDA
Good night.

They almost kiss, then:

STEVE
Listen. Next time, why don't you park underground here...

He withdraws his garage door opener. She looks at it, shudders.

LINDA
I have to go --

She doesn't take it. She gets in her lunker of a car.

67 INT. LINDA'S APARTMENT - NIGHT (LATER) 67

Linda returns to her apartment, sets down her laundry, shuts the door. She looks at the phone. Wonders if she did the right thing. She has a ritual. She takes off her shoes and tosses them into the closet. Bingo. She reaches to turn ON the TV for company as she moves down the hall. When she returns with a toothbrush in hand (toothpaste applied), the TV picture has just materialized. She has it all timed perfectly. And now she sits, contemplating her empty apartment.

The DOORBELL RINGS. She looks through the keyhole. Opens the door. Steve is standing there.

STEVE
I was just... nowhere near your neighborhood.

She laughs, startled. She pulls him inside. Slowly, tentatively, they kiss.

68 INT. BEDROOM - ON HER HANDS 68

helping pull off his blue T-shirt.

69 ON HIS HANDS 69

feeling the smoothness of her leg, slipping under her skirt.

Hungrily, they rip at each other's clothes. They don't even make it to the bed, falling instead onto a futon/ sofa item. He reaches for her. She reaches for him. It's passionate... and the walls are thin.

Linda instinctively reaches for the remote control to turn the TV UP LOUD. (Of course, it makes things even louder, and more conspicuous.)

70 ANGLE ON GLASS 70

which RATTLES and FALLS off the table.

LINDA
I'm sorry my bed is so small --

STEVE
It's fine --

The PHONE RINGS. Her answering machine picks it up, and the incoming call adds to the cacophony.

(CONTINUED)

70 CONTINUED: 70

ANDY (V.O.)
Hi. It's Andy. Just calling to make sure you're okay.

STEVE
She's okay.

ANDY (V.O.)
I've been thinking about our talk. I think you should be open to this guy, although I do think he's putting the moves on, passive-aggressive. I'm a guy. I don't like that I know these things, but I do...

Linda turns the TV UP LOUDER to drown out the message. *

71 ON THEM 71

rolling across the bed, arms really holding and exploring each other. Reckless pleasure.

LINDA
Mmmmmmm --

STEVE
Ahhh --

LINDA
You feel so...

STEVE
Yeah, you, too.

LINDA
Can you wait... just a little... longer...

STEVE
(heated bravado)
... Whenever...

LINDA
You're amazing...

STEVE
I feel like I'm getting pulled inside you --

LINDA
Are we being too loud?

(CONTINUED)

71 CONTINUED: 71

STEVE
Mmmmm.

LINDA
(just looking at him)
What are you thinking, right now?

Steve looks at her.

72 INT. STEVE'S MIND 72

We hear TRIBAL MUSIC, OVER A SHOT of the Japanese Kodo Drummers, all beating drums in a long, long row. *

CUT TO:

73 SHOT OF FORMER SEATTLE SUPERSONIC XAVIER McDANIEL 73 *

being interviewed by sportscaster, WAYNE CODY.

X MAN
... Well, yes, I was very sorry when they traded me, I enjoyed Seattle, I enjoyed the game, the violence, I enjoyed it all... but you know, through the pain, the crunch, the frustration, comes an itching, an excitement, a greater sense of self. It's a switch that turns 'on.' And for one powerful second, you can do anything.

WAYNE CODY
Anything else, X Man?

X MAN
Yes. I'd like to say... Steve, don't come yet.

74 ANGLE ON THEM TOGETHER 74

and Steve whispers to her.

STEVE
Let's spend the whole weekend together...

She doesn't answer him, she just grabs him and rolls across the small bed, and...

75 INT. STEVE'S BEDROOM - NIGHT 75 *

The roll completes itself and now they're in his bedroom.

76 CLOSE ANGLE 76

ON their hands holding each other. The fluorescent light in his aquarium picks up the glow of their still-visible club stamps. We DRIFT ACROSS them, out his window, to the faint SOUND of a heartbeat. * * *

DISSOLVE TO:

77 ANOTHER WINDOW 77

just downstairs... where we hear ROMANTIC, BIG BAND MUSIC being played. The shadow of Janet, dancing alone in her living room.

78 PINK SCREEN 78

The title spells out in elegant script against a pink b.g., complete with a ROMANTIC Henry Mancini-esque THEME.

TITLE: THE HOURGLASS SYNDROME

79 EXT. JAVA STOP - DAY 79

A hole-in-the-wall storefront with glass windows that fog up on a busy day. Today is a busy day.

80 INT. JAVA STOP 80

The neighborhood espresso bar is a melting pot. Beat-types smoke cigarettes and read poetry to friends. A businessman plays Scrabble with a street artist. Odd artwork hangs on the walls. Janet hustles to keep up with a houseful of regulars. *

81 SHOT OF HOUSE RULES (HOURGLASS MOTIF) 81

No Regular Coffee... No Stupid Questions.

82 INT. JAVA STOP - DAY 82

We BEGIN ON an EMPTY FRAME, which Janet hurriedly ENTERS a little late. She's holding a milk steamer.

(CONTINUED)

82 CONTINUED: 82

JANET
I'm 23. Do you remember how old 23 seemed when you were little? I thought people would be traveling in air-locks, and I'd have five kids... here I am. I'm 23. Things are basically the same. I think time is running out to do something bizarre. Somewhere around 25, 'bizarre' becomes 'immature.'
(shakes head)
Hmm. I get so much inspiration from my boyfriend. He's a musician...

82A CUT OF CLIFF 82A

with cigarette hanging from his mouth, bashing away at a guitar.

JANRT
... his band put out an independent record last month. He's a really good artist too...

82B CUT OF CLIFF 82B

with cigarette hanging from his mouth, he silkscreens a T-shirt.

JANET
... he can even cook...

82C CUT TO CLIFF 82C

with cigarette hanging from his mouth, frying two cheese-dogs in a pan.

JANET
... he's a pure soul, you know. He's like a renaissance man. I'm so glad he moved into the building.

83 INT. LAUNDRY ROOM - DAY 83

Cliff sits across from Stone, finishing work on a new song, putting a new string on his guitar. Cliff looks vaguely trapped when he sees the gung-ho, love-struck Janet.

CLIFF
Janet. What's the ordeal?

(CONTINUED)

83 CONTINUED: (A1) 83

JANET
Your machine wasn't on, and I know we had plans for Saturday and I didn't hear from you and... hi, Stone.

STONE
Hey.

JANET
So I just figured I'd show up and say 'hi.' What about <u>this</u> weekend?

CLIFF
Uh, we're playing this weekend.

STONE
Yeah, we're playing. We got that show.

CLIFF
We got that show. We got a couple guys from L.A. coming to check us out. *

JANET
Then come over after. God, I'm just two doors down from you.

(CONTINUED)

83 CONTINUED: 83

A busty girlfriend of a bandmember walks by. Cliff looks at her hungrily. Janet takes his face and turns it back her way.

JANET
Come over after.

CLIFF
Deal.

She squeezes his arms, looks around like -- is anybody else catching how great this guy is?

CLIFF
Janet, I still see other girls. *
You know that. *

She stares into his eyes. It's the way a man wants a woman to look at him.

JANET
You don't fool me.

CLIFF
Janet, I could not be fooling you less --

BAND MEMBER #2
Cliff, you're blocking my car.

JANET
I know what you're thinking, Cliff. We made the connection. And when you make the connection, it's like chemistry takes care of itself. It makes its own decisions. So just sit back and enjoy it. Because you know when it's real and this is real and we don't even have to discuss it. *

CLIFF
You're spazzing off on me, Janet.

BAND MEMBER #2
Cliff! While we're young --

Cliff extracts himself, and moves on.

JANET
See you Saturday! I'll help you with your speakers!

84 INT. JANET'S APARTMENT - DUSK (DAYS LATER) 84

Janet presses the button on her flashing phone answering machine. An ELECTRONIC VOICE answers.

ELECTRONIC VOICE (V.O.)
Sat-ur-day. You have one mes-sage.

CLIFF (V.O.)
Hi, it's Cliff. I'm a little sick and some friends are in from out of town and let me rain-check you for tonight.

ELECTRONIC VOICE (V.O.)
That was your last mes-sage.

She sinks into a chair. Alone.

JANET
(to herself)
A girl should have a date on a Saturday night. Think I'll go visit my ex --

She exits through the window, and we FOLLOW her as she moves UP the fire escape TO another window... Steve's.

85 INT. STEVE'S APARTMENT - DUSK 85

Janet and Steve stand on his balcony.

STEVE
You have to quit getting involved with your neighbors, Janet.

She reaches in his pocket -- the gum pocket -- and helps herself to a stick. They have an easy friendship.

JANET
Is that what broke us up?

STEVE
We're much better as friends and you know it.

JANET
Completely.

STEVE
The thing about Cliff is -- he's got all this fierce integrity --

JANET
I know.

(CONTINUED)

85 CONTINUED: 85

STEVE
-- Except when it comes to women. He likes these club-type girls, these huge, hourglass, Amazon women. I think it's great you're together, but protect yourself.

JANET
Oh, so, I'm not an Amazon woman?

STEVE
You're from the high plains, Janet.

She likes the sound of that. She drapes an arm around him.

JANET
I'm so glad I live here.

86 INT. JANET'S BEDROOM - LATER 86

Janet sits alone in her bedroom watching TELEVISION. Glum. No Cliff. No call.

87 ANGLE ON TELEVISION 87

and it's Jane Russell and Mary McCarty's busty musical number from The French Line.

88 INT. JAVA STOP - NEXT DAY 88

Janet works the front counter, moving expertly between milk-steamer and cashier-post and serving the regulars. Bailey reads the newspaper, Steve sorts through papers, * Debbie Hunt sits up front and bolts down an espresso.

DEBBIE HUNT
Janet Janet Janet... you have to let me do your hair -- *

Cliff arrives with the second of her double-shot.

CLIFF
Your medication, Miss Hunt.

Janet laughs at Cliff's line. He's the funniest, most compelling man in her life. She keeps moving. It's * still not fast enough for the owner, an imposing Bohemian with a Chesterfield. He follows behind her and claps, like he's herding chickens. It pisses Janet off, but she holds it in.

89 EXT. STREET - LATER 89

Janet crosses the street, churning, headphones on full-blast. Hat pulled down low. We DIAL DOWN on the MUSIC as we hear her elaborate process for cheering herself up.

JANET (V.O.)
I come here for architecture school, and I end up on a waiting list... pulling espresso... living on tips... I wish the money wasn't so good. I'd have to be more courageous.

She crosses the street. She does not notice the nearby * WAIL of a FIRE DEPARTMENT VAN as it passes by her. *

JANET (V.O.)
Thank God for Cliff. I can escape to that little place in my mind. Thinking about where he is... what he's doing. Love enhances everything...

She drops a quarter for a bum.

JANET (V.O.)
... makes everything look just perfect.

She stops in front of a thrift store window, sees a velvet painting of Kenny Rogers. Suddenly she can't remember when she was ever depressed. She bursts out laughing.

90 INT. CLIFF'S APARTMENT - EVENING 90

Janet stands before Cliff, who is working on a new song. She's flushed, just being around him. From behind her back, she proudly produces the velvet painting of Kenny.

CLIFF
Who is that guy?

JANET
Kenny Rogers!

Cliff doesn't get it, but acts polite.

CLIFF
Thanks.

JANET
I knew you'd love it.

(CONTINUED)

90 CONTINUED: 90

She straddles him on the sofa, starts unbuttoning her blouse.

JANET
I want to make out topless.

CLIFF
Maybe later...

Janet pulls at his belt loop.

JANET
(winks)
You want to rock the house?

CLIFF
Well, I don't know. I'm pretty tired for that, but I do think I... probably 'half-way' want to. So it's a dilemma.

JANET
I can just make you happy.

She kisses his cheek, then his mouth.

JANET
Cliff, why do you clam up when I kiss you?

CLIFF
Well, kissing is... it's not my thing. Mostly it's like another person's mouth, you know...

Janet hugs him.

JANET
Cliff --

CLIFF
Yeah --

JANET
Are my breasts too small for you?

CLIFF
No.

JANET
Really?

CLIFF
No.

(CONTINUED)

90 CONTINUED: (2) 90

JANET
Because all I see are these --

Janet looks around the room, finds a Playboy, and holds it while the words come tumbling out.

JANET
-- These magazines and posters and billboards and T.V. shows about women with huge breasts and... I'm just asking... is that what men really want? Is that what you want? And tell me the truth, because when you lie your eye twitches and I'll know it anyway.

Cliff lights a cigarette.

CLIFF
Okay, ask me.

JANET
Are my breasts too small for you?

He answers carefully.

CLIFF
Sometimes.

91 INT. DR. JAMISON'S NURSE DESK - NEXT DAY 91

An emotionless NURSE looks across her desk.

NURSE
Have you had implants before?

JANET
What do you think?

NURSE
No.

92 INT. DR. JAMISON'S OFFICE - DAY 92

DR. JEFF JAMISON, 33, is just finishing up a phone call. He's a rumpled guy with a lopsided smile. Janet looks at his degrees, pictures of friends and family. Above Jamison's head, on the wall, is a small stuffed marlin.

(CONTINUED)

92 CONTINUED: 92

DR. JAMISON
(on phone; by rote)
Full recovery is three-to-four weeks. Yes... you take a few days and make up your mind... we skew the size specifically to what you want... by graph... yes... well, what's painful? I would say it's mildly painful... but there will be more erotic value to your breasts... exactly... Take a few days. Think about it.
(hangs up)
Hi.

Janet turns from the wall.

JANET
I heard you on the phone. I'm in. I don't need a few days.

DR. JAMISON
You're sure --

JANET
When I make up my mind, I make up my mind.

93 CLOSE ON COMPUTER SCREEN 93

And it's a grid of her upper torso.

DR. JAMISON (O.S.)
How's that size?

JANET (O.S.)
Hmmmm.

She presses the grid, makes them bigger.

DR. JAMISON (O.S.)
For your frame, I think, less 'hourglass.'

He makes the breasts smaller.

JANET (O.S.)
(questioning)
Mmmmm.

She makes them bigger.

(CONTINUED)

93 CONTINUED: 93

DR. JAMISON (O.S.) *
(negative) *
Mmmmm. *

He makes them smaller. *

JANET (O.S.)
See, I think, if you're going to have this operation... have the operation.

She makes them bigger.

DR. JAMISON (O.S.)
Do you jog?

JANET (O.S.)
A little.

DR. JAMISON (O.S.)
How 'bout this?

He makes them smaller.

JANET (O.S.)
Split the difference?

DR. JAMISON (O.S.)
Split the difference.

FREEZE and it's copied electronically. The graph scan spits out from under the computer.

94 INT. JANET'S KITCHEN - EARLY EVENING 94

The graph of her future upper torso is fastened to the refrigerator with a magnet.

Janet bops along to the RADIO. She wears her time-honored robe, and holds a bowl of bran -- dinner. She also has facial cream on, so she takes careful bites. She's in a great mood. Then, an idea. She grabs the phone on her counter, dials a phone number.

JANET
Hi, it's me. I'm tired of doing the right thing, of being polite, of waiting for you to call me.
(breath)
I'm on the bed right now. I'm wearing something outrageous. I've got no underwear on. I need to be touched. I'm burning for you, Cliff. Ssssss. Cliff?

95 INT. TRAILER HOME - EARLY EVENING 95

An overweight MAN in a Pendleton shirt holds a Rainier beer.

MAN
I think you got the wrong number, lady. But I'll be right over.

96 INT. JANET'S BEDROOM - SAME TIME 96

Very embarrassed, Janet delicately puts the phone back on the hook.

97 INT. SINGLES CLUB - NIGHT 97 *

Doctor Jamison sits at the bar, working on a bowl of chips. Next to him is a YOUNG PROFESSIONAL, a dentist just off work.

DR. JAMISON
... When I was younger, I was older, you know what I mean? With my ex-wife and everything, I was older. And then today I meet this girl. Cute. My type in college except... better. She's doing the op to impress the boyfriend. And I wanted to say to her what you are not <u>ever</u> supposed to say... which is 'it's not going to make you Dolly Parton, it's going to make you <u>you</u>, with bigger breasts.' I didn't ... but I know something happened. You never mistake these things, you know... when you make that connection... I'm seeing her again in two days... what did you say your name was?

YOUNG PROFESSIONAL
Vince.

DR. JAMISON
Leave me some chips, Vince.

97A EXT. KING STREET APARTMENT HOUSE - DAY 97A *

Cliff and Steve empty the trash.

STEVE
How's the band? * *

(CONTINUED)

97A CONTINUED: 97A

CLIFF
Happening. We're getting a lot of airplay in Italy and they're starting to play us in Belgium too.

STEVE
How's Janet?

CLIFF
What -- did something happen to her?

STEVE
No.

CLIFF
Oh. She's... she's fine.

They exit in opposite directions.

98 OMITTED 98

99 INT. DR. JAMISON'S WAITING ROOM - DAY 99

A nervous Janet sits next to Steve on the waiting room couch.

JANET
Steve, thanks for doing this.

STEVE
Didn't want you to go alone.

NURSE
Betty Talbot.

Nearby, beautiful Betty (who happens to be flat) rises. Her boyfriend squeezes her hand... she's a soldier going into battle. Janet looks more nervous.

JANET
You can't tell Cliff about this. It's a surprise.

STEVE
Can I say something about Cliff?

JANET
Sure.

STEVE
Nice guy, good band... I don't see him carving the Christmas turkey.

(CONTINUED)

99 CONTINUED: 99

JANET
(cheerful)
I'm an orphan, I don't know about that stuff.

STEVE
All I'm saying is... maybe it's just easier to be alone.

JANET
What about our dear Miss Linda? *

STEVE *
Remember the three-year plan? I * mean, now I can't stop thinking * about her. *

JANET *
That's great. You live for danger. *

NURSE
Tooley Rodriquez?

Three girls shriek and one of them runs through the door, while her girl friends cheer her on.

STEVE
Tell me from a girl's point of view. What do you really want from a guy?

JANET
Well, when I first came here from Tucson... I wanted a guy with looks, security and caring... A guy with his own place, a guy who says 'bless you' or 'Gesundheit' when I sneeze, someone who likes what I like, but not exactly... and someone who loves me.

STEVE
Tall order.

JANET
Yeah, I scaled it down a little.

STEVE
What is it now?

JANET
A guy who says 'Gesundheit' when I sneeze. Although I'd prefer 'bless you.'

(CONTINUED)

99 CONTINUED: (2) 99

The door opens, and Dr. Jamison himself walks out.

DR. JAMISON
Janet. I'm sorry you had to wait.

JANET
No problem.

STEVE
Last chance... *

JANET *
Onward and upward -- *

She smiles and disappears behind the door. Steve sits back down again, opens a magazine, as a very flat girl sits down next to him and sighs.

100 INT. DR. JAMISON'S OFFICE . 100

Janet joins Dr. Jamison for a pre-op consultation.

JANET
Well. Here we go, huh?

Dr. Jamison closes his door with a garage door opener.

DR. JAMISON
Janet, I'm going to tell you something I have never told any patients in three years of being an H.M.O... I'm not happy with my life. I'm not happy with the inner philosophy of what I do. I will perform this operation, but I don't think you need it. I think you're perfect and if your boyfriend doesn't appreciate you the way you are... I have to ask, are you his Miss Right? Or are you his Miss 'Maybe'?

JANET
Wow.

DR. JAMISON
What does that mean -- 'wow'?

JANET
Did my check bounce?

DR. JAMISON
Janet, no. I'm out here dangling. I really have a... a feeling about you.

JANET
Thanks. But I love my boyfriend.

DR. JAMISON
Why?

JANET
(smiling)
I don't know. I just do.

DR. JAMISON
Yeah. Well. I still feel good about saying what I said.

JANET
Well, you should.

(CONTINUED)

100 CONTINUED: 100

DR. JAMISON
I feel like a teenager... But the hell with it. When I was a teenager I felt like I was 40.

JANET
It's my turn to tell you something.

DR. JAMISON
Sure.

JANET
Your face wants a different part. You know, your hair.
(flips part with two fingers)
There you go. Now you look vaguely rockin'...

DR. JAMISON
I already was rockin'.

JANET
'Don't underestimate what a visual overhaul can do for your physical and mental health...'

DR. JAMISON
My pamphlet. You read it.

JANET
It's true, though. I mean, come on. You're a happening guy. You're Dr. Jamison. You have nice eyes, you have these wonderful trustworthy eyebrows... you're a surgeon, man, and many many babes are into that.

DR. JAMISON
(heard it before)
Yeah yeah yeah --

JANET
I'm serious. I have girl friends who would love you.

DR. JAMISON
I don't know how to have fun! I'm 33, and I don't know how to have fun.

Janet kisses him lightly. Then pulls away.

(CONTINUED)

100 CONTINUED: 100

JANET
Was that fun or what?

He kisses her back.

DR. JAMISON
That was fun. But very unprofessional of me.

JANET
Doc --

DR. JAMISON
Yeah. I know. The operation.

JANET
I want Cliff to like me the way I am.

Dr. Jamison beams.

DR. JAMISON
If something happens, if anything goes sideways... call me anytime. Here. This is my home number, my private number, FAX number, my beeper number...

100A INT. JAVA STOP - DAY 100A

Cliff and his band sit at a booth. Jeff flips through a local music giveaway paper.

JEFF
Hey. A review of our record.

Everybody's body language wakes up.

CLIFF
Read it out loud --

JEFF
'When shirtless Cliff Poncier begins singing...'

CLIFF
I don't want to hear anything negative.

Jeff nods, and looks down at the review. His finger travels down the length of the page, and then he flips to another page, and follows halfway down that one.

100A CONTINUED: 100A

JEFF
'... other than that, there was able backing from Stone and Jeff and drummer Eddie.'

Cliff sits in silence, lights up a cigarette.

EDDIE
Hey. A compliment for us is a compliment for you.

CLIFF
This negative energy just makes me stronger. We will never retreat. This band is unstoppable. And this weekend, we rock Portland.

The band is psyched.

101 INT. CLIFF'S APARTMENT - TWO NIGHTS LATER .101

Janet and Cliff on the couch. Before them, on the coffee table, is a large four-track cassette home recording system. Cords everywhere. Cliff is reading rock magazines. He's shirtless, sprawled, in for the night. She's made up, hat on, dressed for the evening. (O.S. we hear a TV)

JANET
We're not going out, are we?

No reaction from Cliff. He's riveted on the magazine.

CLIFF
Could you hand me a coldie?

She reaches into an ice chest, grabs him the beer and sexily rubs her wet hands on her neck and upper chest.

JANET
We could take a bath or something.

(CONTINUED)

101 CONTINUED: 101

CLIFF
(flipping magazine)
These bands are like well-designed bottles of bleach. Its beer... lifestyle music... Where are the anthems of our youth? I'ts like the next world war will be sponsored by... what?

We reveal CHRIS and JEFF (fellow musicians) sitting across the room, eating chips. They're engrossed in television, and so is their dog.

CHRIS
Shh. It's a documentary on bees.

CLIFF
Just don't forget. We are loved in Italy and Belgium.

102 CLOSE ON JANET 102

who is tiring of all this. She decides on a plan.

Janet sneezes. Nothing from Cliff. She sneezes again. Nothing. And then one last chance... looking at him very carefully, Janet sneezes. Slowly, his eyes glued on the magazine, a pre-occupied Cliff reaches over for a box of Kleenex and plops it on her lap.

CLIFF
Don't get me sick. We're playing this weekend.

103 ON JANET 103

again as we see the wall go up. It's a joyous moment of realization, and only we notice it.

104 INT. JANET'S APARTMENT - TWO DAYS LATER 104

Dr. Jamison and Janet take a bubble-bath together, sharing champagne.

DR. JAMISON
Janet --

JANET
Yes, Doctor.

(CONTINUED)

104 CONTINUED: 104

DR. JAMISON
I want to do what Cliff never did for you. Just tell me what it is --

Janet leans forward, gives him a smoker of a kiss.

105 FAST MOTION SHOT OF SEATTLE SKY (STOCK) 105

and it's a swirling mass of light and dark clouds, with moments of dagger-thin rays of sunlight. We hear the MUSIC of SOUNDGARDEN meld into...

TITLE: BLUES FOR A T-SHIRT

106 EXT. SEATTLE - AERIAL SHOT - DAY 106

HENDRIX'S "Manic Depression." LOUD. We SHOOT OUT OVER Lake Washington, getting a powerful view of the water and the city and the I-90 bridge clogged with traffic.

107 INT. STEVE'S BATHROOM - MORNING 107

He's brushing his teeth. Linda enters after a moment, looking a little shy about being seen in such unglamorous light. Steve breaks the morning silence. Like a tour guide:

STEVE
This is how I spit.

He demonstrates. She laughs.

LINDA
This is me, late for work.

108 INT. JAVA STOP - DAY 108

The regulars are here this morning. Steve, Debbie Hunt and David Bailey sit at the counter. Janet serves them. Cliff tinkles moodily at a piano near the back.

STEVE
We've been seeing each other a lot lately. Almost every day. It's at that delicate stage...

INTERCUT WITH:

109 INT. WASHINGTON ENVIRONMENTAL COUNCIL - DAY 109

Linda talks with Ruth. With admiration:

LINDA
... This guy plays no games...

110 INT. JAVA STOP 110

Steve continues.

STEVE
... And I've got to play this one perfectly.

DEBBIE HUNT
The deal now is Approach Avoidance. It works. It absolutely works.

BAILEY
You must pull back a little.

JANET
Just go with it, Steve. Your instincts. What do your instincts tell you?

STEVE
Not to listen to you guys.

CLIFF
There you go.

Debbie Hunt's voice of experience rises above the others.

DEBBIE HUNT
I'm telling you. She doesn't want you tugging at her bra-strap. She wants mystery. She wants drama. She wants excitement. I know women.

110A INT. WASHINGTON ENVIRONMENTAL OFFICE - DAY 110A

Linda and Ruth.

LINDA
I don't need drama. I don't need excitement. I just want to trust him.

RUTH
You trusted Luiz, though.

(CONTINUED)

110A CONTINUED: 110A

LINDA
Steve is different.

110B INT. JAVA STOP 110B

Janet talks to Steve.

JANET
Steve, will you just follow your instincts? Don't treat this like casual sex. Casual sex doesn't even exist anymore... It's lethal... It's over...

111 SHOT OF DEBBIE HUNT 111

looking away. Guilty.

111A SHOT OF BAILEY 111A

who stirs his coffee with a finger. Very guilty.

112 SHOT OF CLIFF 112

who exits, wracked with thought.

JANET
What are you thinking?

STEVE
(pause)
If I had a personal conversation with God, I would ask him to create this girl. My chest hurts.

DEBBIE HUNT
Uh-oh.

At first, they are very surprised at this burst of honesty.

BAILEY
You didn't do anything like leave a note, did you?

STEVE
I left my blue T-shirt, by mistake.

JANET
There are no mistakes.

(CONTINUED)

112 CONTINUED: 112

Groans from Bailey, Debbie Hunt, others.

STEVE
What? What does that 'mean?' What code have I stumbled onto this time?
(shakes head)
You guys are so into your theories that you wouldn't recognize someone great if they walked up to you and said 'hello.' You'd go off and spend a month trying to figure out what they really meant.
(defiantly)
Janet, give me a phone. I'm going to call my new... semi-girl friend.

JANET
Gee, don't go too overboard.

She produces a phone. Steve dials the number.

BAILEY
You know, the ancient Greeks took medicine to people like you. It's a sickness. You don't realize that you're going to scare her off. She's beautiful. Anyone would call her. You distinguish yourself by not calling her. P.S. That's how you get her.

Steve starts to dial the last two numbers.

BAILEY
Am I the only one who remembers your last three girl friends?
(imitates Steve)
Jennifer. My chest hurts.

Steve's fingers slow and stop. That one strikes home. He lowers the phone back onto the hook.

STEVE
You're right. I gotta let this one breathe.

113 OMITTED 113

114 INT. WASHINGTON ENVIRONMENTAL COUNCIL - NEXT DAY 114

Linda enters the outer office. Ruth meets her at the door.

RUTH
How was lunch with the boss?

LINDA
I got the trip.

(CONTINUED)

114 CONTINUED: 114

Ruth shakes her hand with admiration. Almost forgets something.

RUTH
Oh. It's Steve on two. He's holding for you.

Linda squints at the blinking line. With disgust:

LINDA
Four days he waits to call me. *

RUTH
What do I tell him?

LINDA
Tell him... I went out for groceries.

115 INT. WASHINGTON ENVIRONMENTAL COUNCIL - AFTERNOON 115

We join Steve following Linda around the small office.

STEVE
What do you mean, nothing?

LINDA
(breezy)
Nothing is 'wrong.' Really.

STEVE
I thought we connected here...

LINDA
(to a client)
Hi, how are you?
(to Steve)
Steve, this is a very small office.

STEVE
Is this because I didn't call?

LINDA
I don't remember. Did you call?

STEVE
Because that message about the groceries --

LINDA
I don't know why you're being like this. I like you. It was great to meet you... I'll call you, you call me.

(CONTINUED)

115 CONTINUED: 115

STEVE
(guilty)
Look, I'm sorry if I blew it by not calling.

Something about his placating tone pisses her off, and the real girl blasts through.

LINDA
Steve, you don't owe me anything. You don't 'have' to call me.

STEVE
Is this about your old boyfriend? The one who always calls --

LINDA
Andy doesn't 'always' call.

STEVE
He probably has a ponytail, right?

LINDA
He doesn't have a ponytail.

STEVE
He's Mr. Sensitive Ponytail Man.

LINDA
He is not Mr. Sensitive Ponytail Man.

STEVE
You're scared of getting close to me.

LINDA
You don't know me well enough to make that observation.

STEVE
(quietly)
I think I do.

LINDA
Look. Let's not play games.

STEVE
Games? If I was playing games, I would have waited a <u>week</u> to call you!

Nearby, Ruth puts her head in her hands.

(CONTINUED)

115 CONTINUED: (2) 115

STEVE
What I mean is --

Linda squeezes his arm politely and tries to exit like a pro.

LINDA
Steve. I have to work.

STEVE
Look. I won't call you for a while. But you will know that this is a mistake within twelve days. You cannot hide your true feelings for longer than twelve days. This is a well-known, documented theory.

She guides him to the elevator.

STEVE
It is the twelve day theory.

LINDA
Where did you hear that?

STEVE
I'm winging it.

A hint of a smile is quick to disappear. The elevator DOOR BUZZES. She leads him inside the elevator.

LINDA
Gotta go, Steve.

STEVE
I left my blue T-shirt at your --

The door shuts.

116 ON STEVE'S FACE 116

And he's hurt, flushed and confused.

117 ON LINDA'S FACE 117

And she's hurt, flushed and confused.

118 ON PHOTO ON WALL OF JOSEPH HAZELWOOD 118

The skipper of the oil tanker Valdez. He's hurt, flushed and confused.

119 INT. LINDA'S BATHROOM - EVENING (LATER) 119

She's cleaning up the bathroom, a cathartic ritual, when she finds Steve's T-shirt. She addresses his T-shirt.

LINDA
Why... why do you talk such a good game, talk about things that matter, get me excited, get me hot, get me believing that you don't really want to just roll around... and then it happens... and it's like you're lobotomized... 'did I blow it by not calling?' *
Ugh! Why can't I just protect myself --
(tears T-shirt)
Why can't I just be a 'buddy?' *
(tears another strip)
Sssss. Can't leave myself open. *
Glad I caught this one in time. *

And she begins scrubbing the toilet with his favorite T-shirt.

LINDA
Better to be the dumper than the dumpee.

CUT TO BLACK:

(We hear the hypnotic groove MUSIC of KRAFTWERK's "Computer Love"...)

TITLE: MY ENEMY

120 CLOSE ON JANET'S COMBINATION TELEPHONE/ANSWERING MACHINE 120

which sits on Janet's counter. It's lovingly plastered with decals and stickers and taped-on fortune cookie fortunes.

121 EXT. APARTMENT - AFTERNOON 121

Janet waits outside the King Street apartments. Blows into her hands, looks at her watch. An overnight bag at her feet. Nearby, Cliff loads a few more stereo speakers into the back panel of his truck. He looks over * to her. She really could care less. *

Debbie Hunt exits the building in colorful attire. A "traveler's" coffee mug in hand. She examines the more casual Janet.

(CONTINUED)

121 CONTINUED: 121

DEBBIE HUNT
(brightly)
Boy, do you look stood-up.

JANET
Hi, Debbie. I'm waiting for the doc. *
*

DEBBIE HUNT
Plans for the weekend?

Janet nods.

DEBBIE HUNT
You know, you do this all wrong. You want a moneyed guy? You should go sit at Cucina Cucina around 3:30, when they wax the racquetball courts and they'll all be there. Ferocious.

JANET
Who?

DEBBIE HUNT
Men. Not boys. Men men men men.

JANET
Right --

DEBBIE HUNT
If you're not rejected three times a week, you're not trying.

JANET
Well. Thanks, Deb.

DEBBIE HUNT
At least you broke up with --
(on Cliff)
-- Mr. X. Relax. It's never easy.

Janet shrugs, doesn't want to engage. Debbie continues.

DEBBIE HUNT
When you break up with someone, the best thing to do is just take away their magnificence. Picture them covered in mud, or wearing a clown suit. You'd be amazed how much easier it is...
(exits, makes dialing gesture)
Call me! We'll do something.

(CONTINUED)

121 CONTINUED: (2) 121

Two JACKHAMMERS begin DRILLING across the street.

JANET (V.O.)
Wonder what they're building now. Why do I get this awful feeling I'm going to wake up one morning and there's going to be a yogurt stand in my bedroom?

122 INT. JANET'S APARTMENT - AFTERNOON (LATER) 122

Janet throws her overnight bag into the corner. She crosses to the answering machine, presses the button. The MACHINE answers, impassively.

ELECTRONIC VOICE (V.O.)
'Sat-ur-day. You have no messages.'

Janet stares at the machine.

JANET
Where are you, Doc?

She reaches for the phone, then puts it down again.

123 INT. KITCHEN - AFTERNOON (LATER) 123

She opens the refrigerator and looks at the food. An opened can of diet tomato soup. A bottle of Dom Perignon from the restaurant.

JANET (V.O.)
What can I eat? I'm tired of starving myself for this guy.

She opens the vegetable tray. Nothing but yellow lettuce in a ball and mushy tomatoes.

JANET (V.O.)
Salad. I'll have a salad.

124 ANGLE ON TABLE 124

as she carves the best part out of this food and attempts to make a salad.

JANET (V.O.)
(quickly)
If I call him, that's being desperate. He's late... or he forgot.

(MORE)

(CONTINUED)

124 CONTINUED: 124

JANET (V.O.)
I refuse to call to remind him he forgot. If he shows up, I'll listen, but no way do I call him.

She fashions the lettuce into a nice, if slightly-yellowed salad. Puts it into a plastic disposable bowl.

125 ON PHONE/ANSWERING MACHINE 125

JANET (V.O)
Of course men do like to be called.
(beat)
I'll call him in ten minutes, that will be one hour and that is officially very late.

126 INT. WINDOWSILL - AFTERNOON (LATER) 126

She sits in the windowsill, disguising the scuffs on her black shoes with a black felt-tip pen. From time to time, she reaches over and takes bites of the salad. *

JANET (V.O.)
He is officially very late.

Janet finishes the salad. She starts to throw the bowl away, then stops herself.

JANET (V.O.)
If I make this basket, that's fate telling me to call him.

She steadies her aim, tosses it. It hits the rim and falls out. She retrieves it.

JANET (V.O)
Two out of three.

She picks it up again, aims. Fires. It falls out.

JANET (V.O.)
Wait. Did 'no basket' mean call him or <u>don't</u> call him?

She grabs the phone and dials the number. Busy.

JANET (V.O.)
Busy. That's a sign. That's fate saying 'don't call him.' Forget it. He forgot. I am not desperate. I have many, many people to spend a Saturday with.

(CONTINUED)

126 CONTINUED: 126

She looks at the phone machine. Talks to it.

JANET
I forgot. Do I have any messages?

She presses the button. Listens like a masochist.

ELECTRONIC VOICE (V.O.)
'Sat-ur-day. You have no mes-sages.'

127 EXT. ROOF - AFTERNOON (LATER) 127

We're on the roof of the King Street apartments. Two other tenants sun in other corners of the roof. As we hear her thoughts, the SHOT MOVES OFF a radio and TRAILS ACROSS her magazines, ACROSS her... and finally COMES to REST ON the phone machine which has been stretched to the absolute length of the cord.

JANET (V.O.)
Being alone. There's a certain dignity to it.

128 INT. JANET'S APARTMENT - CLOSE SHOT - EARLY EVENING 128

ON her black shoes, with checkered socks, turning restlessly as she walks the apartment floor. Waiting.

Suddenly the PHONE RINGS. Janet plays no games. She picks the phone up immediately.

JANET
Doc?

ELECTRONIC PHONE VOICE
(with TINNY MUSIC in b.g.)
Hello. This is an electronic telephone survey. Do you have five minutes to respond? Press 'pound' when you've finished your reply.

JANET
Thank you, no.

ELECTRONIC PHONE VOICE
Are you a single homeowner? Press one if the answer is yes... press two if the answer is no... press three to discontinue. Press 'pound' when finished.

(CONTINUED)

128 CONTINUED: 128

Janet executes the command, talking to herself.

JANET
Three. Go away.

ELECTRONIC PHONE VOICE
Why?

JANET
I'm waiting for a call.

She presses "pound" and hangs up. She waits a beat, then picks the phone up to check for a dial tone. For a moment, nothing, no sound and then...

ELECTRONIC PHONE VOICE
Why?

JANET
Because I don't talk to machines.

She presses "pound" again. Immediately:

ELECTRONIC PHONE VOICE
Press three for the Automatic Matchmaker, the World's Foremost Interactive Phone Authority...

Janet starts to hang up, then thinks better of it. She discreetly presses three. There is an important-sounding DRUM ROLL.

MATT (V.O.)
Hi, this is Matt. I'm 23. I like music. I crave serenity and knowledge and an intense relationship with someone who cares about me. I don't need someone great-looking, just someone real. Press five to leave me a message.

(BEEP).

JANET
(sexy)
Hi, Matt, this is... this is 'Tina' and I don't know how you got on my phone but give me a call sometime... my number is 555-4505. *

She presses "pound" and hears a BUZZER.

ELECTRONIC PHONE VOICE
Sorry. You are not a valid matchmaker.

(CONTINUED)

128 CONTINUED: (2) 128

JANET
(into phone)
Leave me alone! You are taking advantage of me... I was sitting here, doing fine, and you called me. Get out of my life and get out of my phone!

She presses all the buttons, and "pound" too.

ELECTRONIC PHONE VOICE
Begin your confession at the beep.

Janet hangs up, three times for good measure. She hears something at the door. She runs to the door and opens it. She looks down the hallway.

129 INT. HALLWAY - AFTERNOON 129

Just a humming man hanging pizza menus on the doorknobs.

130 INT. JANET'S KITCHEN - LATER 130

She's washing the salad bowl. Looking out on the courtyard, where Steve walks by and waves. Suddenly, the PHONE RINGS.

JANET
Hello.

MATT (V.O.)
Tina... this is Matt. *

JANET
How did you get my message --

MATT (V.O.)
You posted it in my mailbox.

JANET
Look. I'm not 'interactive.' I'm just waiting for a phone call.

MATT (V.O.)
Are you interested in some hot chat?

JANET
What's that --

MATT (V.O.)
Talking about fucking.

(CONTINUED)

130 CONTINUED: 130

JANET
Yuck! I don't even know you!

MATT (V.O.)
You posted the message, not me!

JACKIE (V.O.)
Hello, Tina?

Janet looks perplexed, as we:

CUT TO:

131 INT. CONDO - NIGHT 131

JACKIE, 22, reclines on the floor, twirling the phone cord, looking just like a girl in a TV partyline ad.

JACKIE
Hi, Tina, this is Jackie from Redmond. S'up, girl? Where you partying tonight?

131A INT. APARTMENT - NIGHT 131A *

CAMILLE, 20, talks on the phone. *

CAMILLE *
Hi, Tina, this is Camille, the *
Spandex queen of Washington... *

132 OMITTED 132 *

132A INT. NIGHTWATCHMAN'S DESK - NIGHT 132A *

A NIGHTWATCHMAN, 22, sits at his desk. *

57
Tina... this is Jimmy Heinz. My friends call me '57' and I'm here to say... hello to all cute girls. *

133 INT. CORVETTE - DRIVING - NIGHT 133

TIM, 21, checks himself out in a special 180 degree flip-down rearview/grooming mirror. He talks on a hands-free car phone.

(CONTINUED)

133 CONTINUED: 133

TIM
Tina, this is Tim. Don't listen to them. Listen to me. I'm traveling north on I-5. I'm mobile, let's dialogue...

133A INT. BEDROOM - NIGHT 133A

JASON, 19, reads a new rap from a crinkled piece of legal paper.

JASON
Tina girl
Hear me true
I'm talking 'bout a world view...

134 INT. JANET'S APARTMENT - NIGHT 134

Janet listens in utter confusion. (They're all jabbering now.)

(CONTINUED)

134 CONTINUED: 134

JANET
Everybody, please! Wait. Shut up! I'm waiting for a call from my boyfriend!

And then the DOORBELL RINGS.

JANET
Who is it?

DR. JAMISON (O.S.)
It's the Doc!

Janet hangs up, rips the door open. She's so happy to see him, she's almost dancing.

JANET
Yes!

DR. JAMISON
Janet, honey. I'm sorry I'm late. I couldn't get to a phone. Then your number was busy and... I hate the phone anyway...

Janet hugs him.

JANET
I love you. I missed you.

DR. JAMISON
I'll tell you why I was late.

JANET
I don't care! Let's get out of here.

DR. JAMISON
Well, it has a slight impact on our plans.

Slowly, she releases him.

DR. JAMISON
I guess I wanted to tell you this before we flung ourselves into something major...

JANET
Don't... not on the porch.

She pulls him inside, and he goes to sit at the furthest possible chair in her small apartment.

(CONTINUED)

134 CONTINUED: (2) 134

DR. JAMISON
I've been trying to figure out how to say this...

134A ON JANET 134A *

bracing herself. *

135 BACK TO DR. JAMISON 135 *

except now he's wearing a clown suit and reindeer antlers.

DR. JAMISON
... and I don't want to sit here and say all those cliched things like 'I need room' or 'I'm not used to someone liking me so much...'

136 ON JANET 136

listening. Concentrating.

137 BACK TO DR. JAMISON 137

who is now drenched in mud.

DR. JAMISON
... but I do need room and I'm not used to someone liking me so much... I'm just being honest here...

138 ON JANET 138

who remains stoic. An inner wall rises, a coldness takes over her stare. We hear BLUES GUITAR as we --

CUT TO:

139 EXTREME CLOSE ANGLE ON A FINGER 139

tracing down the names under the "J" listing in Janet's filofax. She reaches Jamison's entry, and then produces a bottle of Liquid Paper. She dips the brush... and in strong, deliberate strokes she obliterates all sign of him. To white.

TITLE: BLUE SEATTLE

140 & 141 OMITTED 140 & 141

141A INT. WASHINGTON ENVIRONMENTAL COUNCIL - AFTERNOON 141A

Linda eats lunch at her desk. She flips through a magazine.

141B INSERT - MAGAZINE 141B

and it's a picture of "Kiss at the Hotel De Ville."

She stares at it, picks up a phone.

LINDA
Did I over-react?
(pause)
Do you know who this is?

141C INT. STEVE'S LIVING ROOM - DAY 141C

We PAN Steve's living room, not seeing them, but hearing them MAKING LOVE. We DISCOVER Steve and Linda in the corner, standing up, and we MOVE PAST them until we REST ON a model of the Super Bullet Train.

LINDA (V.O.)
We spent a couple great weeks together...

141D EXT. DOWNTOWN - DAY 141D

We follow a shadow of them embracing, from the waist down.

141E INT. LINDA'S APARTMENT - AFTERNOON 141E

She's standing next to him on the bed, straightening a picture on the wall. He peeks under her skirt, playfully.

141F INT. LINDA'S CAR - AFTERNOON 141F

She's talking and gesturing and driving. He signals her to watch the road.

141G EXT. DOWNTOWN - AFTERNOON 141G

In the rain, talking.

142 INT. JAVA STOP - DAY 142

Linda meets the regulars -- Bailey and Debbie Hunt and Cliff. She shakes hands with a protective-looking Janet. Linda smiles, tries to fit in. *

LINDA (V.O.)
... but my mind works in strange ways. Whenever things are at their best, I start waiting for them to fall apart. Can't figure out if I do it to myself, or if life does it for me. *

143 INT. LINDA'S KITCHEN - NIGHT 143

Steve and Linda in her kitchen.

LINDA
-- I'm a little late this month. That's all I'm saying.

(CONTINUED)

143 CONTINUED: 143

STEVE
How late?

LINDA
(thoughtful)
Late.

144 INT. LATE-NIGHT PHARMACY - CLOSE ANGLE - MORNING 144

ON a pharmaceutical shelf as a hand reaches in and tips four different brands of home pregnancy tests into a basket containing other items.

Steve moves to the front counter. The clerk is DOUG, black, an energetic presence trapped in a green uniform. *

DOUG *
Steve Dunne?

STEVE
Yeah --

DOUG
Doug Hughey, from Mr. Deegan's class! How are you? *

STEVE
Doug. Hi. *

Doug takes his basket, begins moving the other items across the electronic sensor.

DOUG
Man, we're gonna be throwing down tonight on Aloha Street, two bands, gonna be packed out, gonna be a lot of people you know. You cannot miss it -- you will be there.

Doug looks down, eyes the pregnancy tests.

DOUG
Of course you may be busy...

145 INT. LINDA'S APARTMENT - MORNING (MINUTES LATER) 145

Two concerned faces peer closely at a small test tube.

LINDA
Check the instructions again. I'm too nervous.

(CONTINUED)

145 CONTINUED: 145

Steve looks at the instruction book, which features minuscule print and unravels halfway down to the floor.

STEVE
Ten more minutes, and then we pour X into B and if it's blue...

LINDA
We have a big talk.

STEVE
I have some time right now.

LINDA
My body knows it's going to be blue.

STEVE
It's not going to be blue. I've never gotten anyone pregnant. It's not going to be blue.

LINDA
You're right.

STEVE
I'm probably sterile. It runs in my family --

Beat. She thinks something to herself.

LINDA
... That would be wild.

STEVE
What.

LINDA
Having a kid.

STEVE
If you were pregnant.

LINDA
If I were pregnant. Which I'm not. And I wouldn't expect you to deal with it.

STEVE
Well, I'd be with you... we'd deal with it.

Beat.

(CONTINUED)

145 CONTINUED: (2) 145

STEVE
See, it's one of those things like breaking your arm. You know when it's broken. You know when you're pregnant. You know when someone likes you.

LINDA
When did you know I first liked you?

STEVE
At the newsstand --

LINDA
Mmmmm... wrong.

STEVE
No, no. You liked me at the newsstand.

LINDA
I liked your friend.

STEVE
Bailey? You liked Bailey?

LINDA
Well, I just noticed him when you two walked into the club together. I liked his hat. But I was still getting over someone. Ruth liked you, and she wanted to meet you at the Frontier Room --

STEVE
Maybe I should go out with Ruth.

She slugs him in the arm.

STEVE
I'm serious --

LINDA
You know when I sort of fell for you?

STEVE
No --

LINDA
When you were talking about the other people in your apartment house... that's when I knew you'd be a real friend.

(CONTINUED)

145 CONTINUED: (3) 145

STEVE
I'm glad we're having this talk.

LINDA
Why?

STEVE
Because I don't need any more 'friends.' I have enough 'friends.' I don't sleep with friends.

LINDA
You don't know women like you think you know women.

STEVE
Yeah, why?

LINDA
Because the fact that I love you as a friend is what makes sleeping with you more powerful... which is why I might be pregnant.
(beat)
Sorry if this scares you.

He sighs.

LINDA
What?

STEVE
Stop testing me. Most guys would be a memory at this point. I'm still here. You call me, I show up. I'm here. I'm not going anywhere. You tell me you might be pregnant... I'm still here. It scares you, but it doesn't scare me. It doesn't scare me.

He reaches forward, grabs her hand.

146 INT. BATHROOM - MORNING (TEN MINUTES LATER) 146

Their two faces lower INTO VIEW:

STEVE
To friendship.

LINDA
To friendship.

(CONTINUED)

146 CONTINUED: 146

They toast testers, pour X into B. And it's... blue.

LINDA
That's bluish, right?

STEVE
That's fairly... blue.

LINDA
Well.

STEVE
But if you put it against something blue, it doesn't look --

LINDA
Okay, wait. Let's put it against something white.

He does. It's clearly blue. A long beat, and then -- denial.

LINDA
So what are you doing today?

STEVE
Not much. I'm supposed to meet the Deputy Mayor, who sets up the meeting to see the real Mayor, and --

LINDA
Yeah, I have a lot of work too. *

STEVE
Well, call me.

LINDA
Do. Or I'll call you.

STEVE
Okay then.

LINDA
Okay. *

Steve nods. They swiftly exit in different directions as we LINGER ON the blue tester.

147 OMITTED 147 *

147A INT. DEPUTY MAYOR'S OFFICE - DAY 147A

Steve finishes his presentation with business-suited TOM. Models and diagrams of the Super Train surround him.

TOM
Well. It flirts with brilliance. I wish it were up to me.
(thinks)
Let me get you fifteen minutes with the mayor.

148 INT. LINDA'S OFFICE - DAY 148

Linda works with a client. She looks preoccupied.

149 OMITTED 149

149A EXT. SEAFOOD PLACE - AFTERNOON 149A

Steve and Bailey at a seafood counter. Before Bailey is a plate of raw oysters. He stabs one and holds it up to Steve for observation.

BAILEY
This oyster is dead.

He sets down the fork.

BAILEY
In France, we don't eat a dead oyster. We send it back. See. Look.

He begins squeezing lemon over the oysters.

BAILEY
If you squeeze lemon on it and it scrunches up, it's alive. Wait... this one's alive.

He lifts the shell to his mouth and sucks the raw oyster down with a flourish.

BAILEY
So what was it you wanted to talk about?

Steve just looks at him, distant... distracted.

(CONTINUED)

149A CONTINUED: 149A

BAILEY
Hey. Keep it to yourself, I understand. But your eyes say 'tough decision' and here's my tip for you...

Bailey withdraws his garage-door opener, sets it on the table. He spins it.

BAILEY
Left is yes. Right is no.

149B CLOSE ON GARAGE DOOR OPENER 149B

spinning, as we...

150 & 151 OMITTED 150 & 151

FADE TO:

152 WHITE 152

Intense and jazzy BONGO MUSIC plays as a floating coffee cup appears and the beat-frenzied words spell out in black letters...

TITLE: EXPECT THE BEST

153 INT. JAVA STOP - MORNING 153

The LOUD SUCK of a milk-steamer. Janet busies herself with the customers, passes Cliff without a second look. Their affair is ancient history. Debbie takes a seat. (Steve is on the periphery.)

DEBBIE HUNT
Janet. Double latte cinnamon Sumatra with steamed one percent milk.

JANET
'Kay.

DEBBIE HUNT
Is it just me, or do all guys' apartments smell like Budweiser?

Nearby, Bailey puts down his newspaper for a moment. He senses a Debbie story coming on.

(CONTINUED)

153 CONTINUED: 153

DEBBIE HUNT
Particularly the rugs. I mean, I know this, and still I was waiting for Mr. Groovy Bachelor to invite me to stay over at his place. For two months he tells me, 'the bedding's not ready, the bedding's not together -- can we stay at your house?' So on Saturday... two days ago, Saturday... I surprise him. I'm in the neighborhood, I 'drop by.' I ask to use the bathroom, and he says, 'Wait, I have to clean up a little'... and I'm standing there listening to all the drawers, things being moved... and finally he walks out. 'It's ready,' he says... Hmmmm... okay, so I go into the bathroom, knowing that the male bathroom contains all secrets, and I go to work. Immediately, I find blonde hairs on the towel, Daisy shavers, Prell... Prell!... all stuffed in a drawer. So I've locked the door, right, and then I quietly open the window -- two story place with a walkway -- and I yell through the door, 'I know about that blonde! What's the purpose of life if I can't be all yours, Mark?' I'm already off this guy in my head, right, but I yell this and I scream and I drop a glass and I leave through the window, real quiet, with him beating on the door... I'll have another double latte, no cream, skim-milk, decaf, Cliff...
(jewelry clangs)
Personal record. Fourteen phone messages from him. He is gone gone gone. I gave his ticket to Cabo to my roommate Pam. His ring line will be gone by the weekend.

Debbie holds her ringless finger next to her face.

STEVE
You scare me.

DEBBIE HUNT
(shrugs)
I like men.

154 OMITTED 154

155 ANGLE ON DEBBIE 155

DEBBIE HUNT
You know what I'm going to do? I'm going to use that video date you guys got me last Christmas.

BAILEY
It was a joke.

She adjusts Bailey's shirt.

DEBBIE HUNT
I know. I know. You think it's something desperate people do. You are wrong wrong wrong. 'Expect the Best' is the best dating club in the country --
(sees someone)
Debbie Hunt! Call me! Before I go to Cabo!

Cliff sets down her latte, with a little brioche on the side.

CLIFF
Your medication, Miss Hunt.

He looks over to Janet -- it's her favorite line -- but this time she's lost in an architecture book propped on top of the steamer.

156 ANGLE ON JANET 156

as Cliff joins her in the backroom.

CLIFF
Did you get my message last night?

JANET
(lost in book)
Yes.

CLIFF
Because I called you.

JANET
(still reading)
I know.

(CONTINUED)

156 CONTINUED: 156

CLIFF
I figured something out. I didn't appreciate you, even when I thought I did.

JANET
I'm supposed to give you points for that?

CLIFF
Well. Yeah.

JANET
No.

CLIFF
I miss you. You used to... wear my shirts... and make breakfast and... just be around.

JANET
Cliff. Don't. I'm finally over you.

CLIFF
(surprised)
Really?

JANET
God, I was obsessed... but I still do like you. And I still think you're very... entertaining.
(looks at watch)
I better go.

CLIFF
Janet?

JANET
Yeah.

CLIFF
(very sincere)
You rocked my world.

She laughs, and he watches her exit. He's joined by owner SID, who hands Cliff a broom.

CLIFF
'Entertaining.' That's a good thing, right?

SID
Sweep.

157 INT. DEBBIE'S LIVING ROOM - LATER 157

Debbie talks to her mother on a cordless phone. As she talks, she obsessively makes sure that all the books and ceramic frogs are lined up perfectly on her bookshelf.

DEBBIE HUNT
Wait, Mom... listen... if he asked you to Hawaii, yes he probably wants something and who cares... Dad's been gone for two years...

Debbie Hunt's roommate PAM walks in. Pam is quiet, 25. She looks slightly green.

PAM
I'm having a bad sugar crash, Debbie, could you hold it down?

DEBBIE HUNT
Wait, Mom.
(covers phone, to Pam)
You gotta rinse your dishes before you put them in the dishwasher. *

PAM
I rinsed them. *

DEBBIE HUNT
No, see, you have to rinse all the food off or it sticks to everything. I found this big little chunk on my glass, no biggie.
(back to phone)
... so wish me luck on my video for 'Expect the Best.' What are you drinking?

158 INT. VIRGINIA INN/RESTAURANT - SAME TIME 158

MRS. HUNT on a cordless phone, sitting at a table in a restaurant with an open book turned over.

(CONTINUED)

158 CONTINUED: 158

A handsome woman, she looks just like her daughter.

MRS. HUNT
I'm back to regular decaf, hon. *
(sees someone)
Hi! Ellen Hunt! Call me!
(back to phone)
You're the best, Deb. Love you. *

159 INT. VENDETTA CLOTHING STORE - NEXT DAY 159

Debbie leans over the counter and talks with LAUREN, the pale girl behind the counter of this fashionable "hip" clothing store. Lauren passes clothes over to her assistant, BRIAN (21), who unfastens the security clips while reading Existentialism and Human Emotion.

LAUREN
This is for 'Expect the Best,' right?

DEBBIE HUNT
Yes, I brought some clippings. Some possible looks for my video.

Debbie spreads out pictures from magazines, very evenly, across the counter.

DEBBIE HUNT
Here's the Edie Sedgewick --

160 SHOT OF EDIE-LOOKING GIRL 160

DEBBIE HUNT
The Pseudo-Brigitte Bardot look.

161 SHOT OF PSEUDO-BRIGITTE BARDOT LOOK 161

DEBBIE HUNT
Or we go to Spain for the depressed millionaires look... Paloma.

162 SHOT OF PALOMA PICASSO 162

DEBBIE HUNT
And I love these coral earrings, which nobody loves but me.

Lauren looks at the earrings, looks at the clippings.

(CONTINUED)

162 CONTINUED: 162

LAUREN
Truth?

DEBBIE HUNT
Truth.

Lauren takes the clips and crumples them all.

LAUREN
I will create your new look. I will have men dying at your feet. Ten bucks extra and --
(gestures to co-worker)
Brian will even direct your video.

DEBBIE HUNT
He doesn't know me.

LAUREN
Debbie, he's like the next Martin Scor-ceese.

Brian looks up briefly, insulted she would even question him, and returns to his book.

DEBBIE HUNT
Okay. I'm in your hands.

163 CLOSE ANGLE ON DEBBIE HUNT'S EYES (VIDEO) 163

DEBBIE HUNT (V.O.)
I am Debbie Hunt.

A quick flash of her in a cool and seductive bathing suit (Betty Grable-style) -- just a millisecond -- and then...

164 CLOSE ANGLE ON HER EYES 164

DEBBIE HUNT
If you want to see how I look, rewind and freeze frame. But I am not about 'looks.'

165 QUICK FLASH OF HER IN SHOWER 165

barely visible behind an opaque curtain... the CAMERA CREEPS ALONG the floor and POUNCES ON her. --

166 OMITTED 166 *

166A STOCK SHOT OVER CITY 166A * *

As Debbie Hunt "flies" INTO FRAME and addresses us: *

DEBBIE HUNT
I crave respectability, responsibility, and love. My goals are serenity and knowledge and men who understand me. No druggies, please. I'm fairly intense, and I'm an advertising rep at KRWE-TV. That's me.

167 SHOT OF CLIFF 167 *

who is clearly playing along with the joke. *

CLIFF *
Say, how can I meet someone like Debbie Hunt?

168 SHOT OF DEBBIE 168

posing in her apartment, holding a stuffed toy frog.

DEBBIE HUNT
It's up to you.

169 STADIUM (STOCK) 169

Cheering and shouting and a spinning "The End."

170 INT. JAVA STOP - DAY 170

Janet and the regulars -- Cliff, Debbie Hunt and Bailey -- * applaud the TV monitor. It's a big hit. (Steve is not present) *

DEBBIE HUNT
Whatever happens, who cares, right? It's a goof...

171 INT. TV STUDIO - NEXT DAY 171

Debbie Hunt is on a studio wall-phone. In the b.g., a crew is setting up for the 5 o'clock news.

(CONTINUED)

171 CONTINUED: 171

DEBBIE HUNT
Yes... this is Debbie Hunt again ... no word yet? Okay fine. No biggie.

172 INT. DEBBIE HUNT'S BEDROOM - EARLY MORNING 172

Debbie Hunt stares at the ceiling. An enormous amount of pillows everywhere. By the bed, a SURF MACHINE plays the gentle sound of CRASHING WAVES. A BUZZER sounds. She leans over to an intercom.

DELIVERY BOY (V.O.)
Debbie Hunt, I have tapes for you from 'Expect the Best.' You were a big hit.

173 JUMP CUTS 173

we see a sampling of the videos. The narrative seems to tell a story all its own:

ROB, 25, straight-looking with beard. Average looks. *

ROB (V.O.)
I'm Rob and I'm a little crazy --

Spiro, black, 26, intense. Average looks.

SPIRO (V.O.)
-- and I'm wide open to a relationship with a girl... excuse me, woman, who knows --

Charles, 34, with very large eyes. Average looks.

CHARLES (V.O.)
-- what boating is all about. The Milky Way at night on the sea is one of the most beautiful things I have ever seen and --

Sean, 25. All muscle, he poses on a work-out floor.

SEAN (V.O.)
-- feelings, man. I have a lot of tender feelings, which are --

Ben, 25, who wears a down vest. Average looks.

(CONTINUED)

173 CONTINUED: 173

BEN (V.O.)
-- bullshit to me, because I believe in land and property and --

Jamie, 24, incredibly good-looking. On a bicycle.

JAMIE (V.O.)
A bicycle.

Rico, 24, who is flanked by two "bodyguards" in Nasty Mix jackets.

RICO (V.O.)
And you will quake from the afterimages and aftershocks of our first meeting and --

On Mike, 32, with a strange nose and a goatee. Smugly:

MIKE (V.O.)
-- am I coming off intense? Because I can be intensely laid-back too --

On Burt, 42, who looks very burnt-out.

BURT
And I look good because I run.

174 INT. JAVA STOP - DAY 174

We see that Debbie Hunt has shown the videos to the regulars -- Bailey, Janet, Steve. *

JANET
I think definitely the bicycle guy.

BAILEY
The bicycle guy.

CLIFF
He's like your soulmate.

STEVE
I don't know. I don't trust him.

DEBBIE HUNT
I just want to go out with him. I don't want to have his children.

Steve nods thoughtfully. Beat. He takes out a garage door opener and spins it again. *

175 INT. DEBBIE HUNT'S BEDROOM - AFTERNOON 175

We hear the RADIO MUSIC of HERB ALPERT'S "The Lonely Bull." Debbie faces off with herself in the mirror. Dressing is an intense experience for Debbie, and she attacks it like Kabuki theatre... slowly, rarely losing eye contact with herself, she dresses in the most current bicycle gear. Bit by bit, piece by piece, she transforms herself into a bicycle goddess... ending with the snap of her biking goggles.

176 INT. SEA MERCHANT CAFE - NEXT DAY 176

Debbie Hunt sits, looking casual. She looks around, looks at her watch. The WAITRESS approaches.

WAITRESS
Nice outfit. Is he late?

DEBBIE HUNT
Yeah. But I 'Expect the Best.'

WAITRESS
(sets down bottle)
Here, take my extra water.

DEBBIE HUNT
Thanks.

WAITRESS
So why did you pick this Sea Merchant?
(confidentially)
The Lakeside one is better.

DEBBIE HUNT
You mean there's another Sea Merchant?

WAITRESS *
Yeah, the new one. *

A dread washes over Debbie Hunt.

DEBBIE HUNT *
Oh no -- *

WAITRESS
Listen. Just go on over there. They don't page. Don't worry about the check.

177 EXT. SEATTLE STREETS - AFTERNOON 177

Debbie Hunt bicycles across town. She's enveloped by a swarm of hardcore bikers who scare her as they pass.

BIKERS
On your left! On your left!

DEBBIE HUNT (V.O.)
Desperation. It's the world's worst cologne.

178 INT. LAKESIDE SEA MERCHANT - AFTERNOON (LATER) 178

She casually glides up to the perfectly put-together HOSTESSES. The Hostesses are in the middle of a computer lesson.

DEBBIE HUNT
Excuse me. Was there a Jamie here, looking for a Debbie Hunt?

HOSTESS #1
Yes, and he left a message. 'I got your address from 'Expect the Best' and I'll meet you at your house.'

179 EXT./INT. DEBBIE'S APARTMENT - AFTERNOON (LATER) 179

Debbie arrives at her door, breathing hard. The door is open. She hears Jamie and her roommate Pam in the kitchen. She gathers herself, takes a sip from her sports bottle and enters with studied cool.

JAMIE and Pam emerge from the kitchen, where Pam is making some tea. Pam looks festive in a ski sweater.

JAMIE
Debbie --

DEBBIE HUNT
(sparkling)
Jamie --

JAMIE
Hey, you really 'represent' well in real life.

DEBBIE HUNT
You too.

(CONTINUED)

179 CONTINUED: 179

JAMIE
When I missed you at Sea Merchant, I just buzzed over on my Elite... and look who I ran into. Pammie! Pammie from U-Dub!

He and Pam look hungrily at each other.

PAM
(purring)
Pamela. I'm Pamela now.

DEBBIE HUNT
'Pamela,' did you see that package outside the door? On the porch.

PAM
No. But Jamie and I were just chatting --

DEBBIE HUNT
I really think I should show you this package on the porch.

180 EXT. PORCH - NIGHT 180

Debbie Hunt and Pam square off.

DEBBIE HUNT
First, he responded to my trait profile. Second, I paid almost $200 for all this stuff.

PAM
Why do you have to be so money-conscious?

DEBBIE HUNT
We always said 'separate lives,' Pam.

PAM
Debbie, it's no biggie.

DEBBIE HUNT
No, it's a major biggie.

PAM
Take him! You go out all the time. I can't help it if the guy knocked on what is my door too and started talking with me. I live here too!

(CONTINUED)

180 CONTINUED: 180

DEBBIE HUNT
Do you read my mail too, just because it comes to this address? I don't think we should take that vacation together.

181 INT. KITCHEN - SAME TIME 181

Jamie casually mooches from the fridge, enjoys the argument just outside the window.

182 INT. LIVING ROOM 182

Pam is shaking her head vigorously.

PAM
Debbie, remember how you said to tell you when you're being plastic? You're being plastic.

DEBBIE HUNT
I don't think this is fair.

PAM
Alright, how much do you want for him?

DEBBIE HUNT
Two hundred dollars.

PAM
Outrageous!

DEBBIE HUNT
That's what I paid!

PAM
Seventy-five.

DEBBIE HUNT
A hundred.

PAM
Eighty, and I'll do the dishes all month.

DEBBIE HUNT
Deal.

PAM
Deal.

(CONTINUED)

182 CONTINUED: 182

DEBBIE HUNT
Fine.

PAM
Fine.

DEBBIE HUNT
Am I really... plastic?

PAM
Yes.

DEBBIE HUNT
Do people say that about me behind my back? I mean, if it's true... why don't they tell me...
(on her look)
Because I'm always talking?

Pam nods slowly. Debbie begins adjusting a row of flower pots. Behind them, the stewardess crosses, wearily pulling her luggage.

PAM
You'd get a lot more guys if you weren't so desperate.

DEBBIE HUNT
Don't ever call me 'desperate.' I like to have a good time. If that's a crime, if it's a sin to be with people... instead of hiding in your room... so be it. I don't need 'guys' to 'complete' me. I'm complete. And that 'guy' in there wasn't really my type anyway. You can have him. For free. *

PAM
(respectfully)
'Bye.

DEBBIE HUNT
'Bye.

They both smooth their outfits, settle back down to earth.

PAM
So. Where's my package?

Debbie looks at her, incredulous.

183 INT. AIRPORT - TWO DAYS LATER 183

Debbie Hunt at the counter. She faces an AIRLINE CLERK, about her age.

DEBBIE HUNT
One ticket to Cabo San Lucas, through Los Angeles. First class.
(confidentially)
And could you please seat me next to a single guy?

The Airline Clerk loves the intrigue, checks her seating chart.

AIRLINE CLERK
Let me put you in 3-C.

184 INT. AIRLINE CABIN - AFTERNOON 184

We're CLOSE ON Debbie Hunt's pained face as the plane takes off. We hear a MALE voice (RANDY). *

RANDY (O.S.) *
You're from the Northwest, right? Born and raised? Tell me everything there is to know about you... I've really got a feeling about you...

And we're PULLING BACK SLOWLY to reveal a 14-year-old boy traveling alone, sitting next to Debbie. He's putting on the serious moves. Debbie looks out the window, considers her future as a single woman... and the possibility of jumping out of this airplane.

185 INT. TRUCK - DAY 185

Cliff Poncier behind the wheel, florist cap on his head. He's shirtless with the heat on. He talks to us as if we're in the passenger seat. *

CLIFF
I wouldn't feel too bad about her. Tell you what happened. The kid talked her ear off, the whole flight. His dad picks him up at the airport. Divorced. Meets Debbie. His first words were...

186 INT. AIRPORT (CABO SAN LUCAS, MEXICO) - DAY 186

And we see Debbie coming face-to-face with the DIVORCED DAD. He's large and warm. He looks like Gerard Depardieu. He looks at Debbie differently, reverentially.

DIVORCED DAD
Look at those fantastic earrings.

And Debbie blossoms before our very eyes. *

187 EXT. KING STREET APARTMENT HALLWAY - DAY 187

Cliff carries a big floral arrangement.

CLIFF
She got back three days ago. He sends her the Big Basket. Every day. Every third one she sends back, * just to be mysterious. Games. He wants her to move to Mexico, and if she gets a job at the T.V. station down there, she's going to go.
(shakes his head) *
Tomorrow I gotta sneak in and spell * her name out in rose petals. Do * you believe this job? *

Cliff RINGS the BUZZER, Debbie opens the door and radiantly accepts the arrangement, shuts the door. Cliff looks over the railing at Janet below. She's watering tentative flowers in small pots.

FADE TO BLUE:

(Quickly scribbled letters:)

TITLE: THE THEORY OF ETERNAL DATING

188 INT. HALLWAY/LINDA'S APARTMENT - AFTERNOON 188

Steve stands just outside her open door. He knocks and enters. Linda is cleaning up her apartment, eating lime * yogurt. Tears running down her cheeks. She's listening * to an old ELTON JOHN RECORD. *

LINDA
I'm so happy. I found my oldest, my best pair of Levi's.

She starts to sob.

(CONTINUED)

188 CONTINUED: 188

STEVE
Let's get you out of the house. Let's go to the aquarium --

LINDA
I'll drive. The aquarium... yes!

Now she's incredibly happy. They exit, as the MACHINE CLICKS ON.

ANDY (V.O.)
Hi, it's Andy... do you know this is the anniversary of that sofa we bought together...

189 INT. AQUARIUM - AFTERNOON (LATER) 189

Steve and Linda sit on a bench, people watching. Linda eats a chili dog.

LINDA
I worked here when I was a kid, you know.

She blows a strand of hair out of her eyes. Steve looks nervous.

STEVE
We need to talk.

LINDA
Yeah, I think we do.

STEVE
Yeah. And there's something I need to say, and I'll just say it...

LINDA
You want out --

STEVE
Let's get married.

LINDA/STEVE
Huh?

Steve tries to explain himself. He's oddly disconnected.

STEVE
I don't know. Everyone around me... they're with people for the wrong reasons... or they're playing games... this is life telling us something...

LINDA
Oh God.

(CONTINUED)

189 CONTINUED: 189

STEVE
What.

LINDA
Don't do this to me. Don't make me remember this chili dog forever.

STEVE
Remember it. Make that... a historic chili dog.

LINDA
(on the dog)
What would it be like?

STEVE
Let's find out.

She looks at the dog for a long moment.

STEVE
Take your time. I know you're a little nervous. But think about it. In fact... you don't even have to use words. Just... take a bite if the answer is yes.

She doesn't take a bite.

LINDA
Steve, remember that trip I told you about, the coastal trip --

STEVE
Pardon me --

LINDA
Nobody knows I'm pregnant... I'm in good shape... this is my first project as field director...

STEVE
No.

LINDA
I don't need permission. I want to do it. We're too young to start making all these compromises.

STEVE
Unbelievable.

LINDA
(a little loud)
What?

(CONTINUED)

189 CONTINUED: (2) 189

STEVE
(a little louder)
You can't use the 'environment' to run away from this... It's lame. It's bullshit..

He takes the chili dog and throws it into the trash. Several others turn and look.

LINDA
Alright. Let's get married.

STEVE
(pissed)
Great. We're just... we're really making memories now.

LINDA
Come on. I'm dealing with years of negative reinforcement.

STEVE
That's the problem! I'm always fighting the scar tissue of your old boyfriends.

Linda pulls out a fresh lime yogurt carton, slowly cracks the seal.

LINDA
I love it when you get passionate.

Steve just looks at her.

STEVE
Linda, you're supposed to get married to be parents for the kid. That's the way it works. If it didn't work that way, God would be Chuck Woolery and people would just date all the time.

LINDA
(slowly)
Okay!

STEVE
Okay.

They collapse into silence.

190 & 191 OMITTED 190 & 191

192 INT. BIG BLUE - DRIVING - AFTERNOON (LATER) 192

Linda drives, clutching the wheel like she's holding on for dear life. They drive in silence for a long moment. She pulls the big GEAR SHIFT and it RATTLES LOUDLY. *

STEVE
Xavier McDaniel almost made the all-star team, you know.

LINDA
Then why does he pick a fight with every player who's better than he is?

STEVE
Like?

LINDA
Like Charles Barkley.

STEVE
Ha! That's a Bobby Van. *

LINDA
Who's Bobby Van?

STEVE
He was the host of 'Make Me Laugh.'

She laughs, almost hysterically. This is a day of high highs and low lows. Steve notices something odd about the traffic light.

LINDA
You never let me finish that chili dog, you know --

STEVE
Hmmm. That light's on yellow way too long --

193 HIGH ANGLE 193

as we see the car approaching an intersection.

And the car is BROADSIDED by a construction company PICKUP. A red-light runner. It's just that harsh, just that sudden, and just that matter-of-fact.

194 INT. CAR - DAY 194 *

The WINDSHIELD CRUMBLES onto their laps as each strain the boundaries of their seat belts. The car jolts to a stop, and there is a vacuum of silence. Then the sound of VOICES. *

195 INT. HOSPITAL ROOM - LATER 195

Linda's pale face rests on a pillow. No breath... and then... a small one. Steve sits nearby, along with a HOSPITAL NURSE. In the next bed, another patient reads a magazine. *

LINDA
James...

NURSE
Who is James?

STEVE
I don't know.

LINDA
... James Worthy is a star. X... is just a player...

NURSE
Is this a conversation you had today?

STEVE
Yeah.

NURSE
It's a good sign.

LINDA
Don't... I'm alright... don't...

NURSE
She's very lucky she was driving that car. Most cars would have buckled up...

STEVE
Yeah. Big Blue...

LINDA
What... what...

STEVE
We had an accident, Linda.

LINDA
I lost it, right? It's all over...

STEVE
It's not all over...

LINDA
I lost it.

(CONTINUED)

195 CONTINUED: 195

He reaches out for her. His silence answers her question. From way down deep, she says only:

LINDA
This is life telling us something.

She turns away and sobs quietly into a pillow. Seeking a little privacy, Steve looks to the other patient in the next bed. She looks down at her magazine. Then to the Nurse, who pretends to busy herself with paperwork. There's no real privacy to be had. Quietly:

STEVE
If we can't make it through this... if you don't know that you're not alone... will you look at me?

His voice dribbles off. He stares at the back of her head.

STEVE
Turn your head. Acknowledge my fucking presence...

He looks at the back of her head for a long beat.

NURSE
You might want to go back to her place and get her some clothes.

STEVE
You might want to give me a little privacy --

NURSE
Honey, this is my job. If you want my opinion, she's too groggy to know what you're saying.

She hands him her large purse. He opens the purse and goes rummaging for keys. Her purse is a wad of clippings and a hundred gum wrappers. He goes digging deeper and comes up with something else. Crushed, barely hanging together, is her garage door opener. And mixed in with everything else, is a paperback book. So You're Thinking About That Baby.

196 INT. STEVE'S CAR - DAY 196

He's at a stop light. A deadness in his eyes.

197 SHOT OF TRAFFIC LIGHT 197

turning from yellow to red.

198 INT. LINDA'S LIVING ROOM - WEEK LATER 198 *

Steve enters the apartment, finds Linda in the back room. Bathed in the blue light of the TV screen, surrounded with books and magazines.

STEVE
How you doing today?

LINDA
Better. I think I've read every magazine in the world...

STEVE
You go to work yesterday?

LINDA
(shakes head)
Two weeks. I think they're going to fire me.

Steve sits down. Linda speaks softly, directly.

LINDA
I need some time. Alone.

STEVE
Alone?

LINDA
I have a new emotion every five seconds.

STEVE
I'm trying to help.

LINDA
How do I stop the pain?

STEVE
Tell me. Let me help.

LINDA
It's terrible. How do I stop the pain?

STEVE
It takes time...

LINDA
I've got to get away. I should... I should be out in the middle of the ocean...

198A ON LINDA 198A

her face.

198B ON STEVE 198B

overwhelmed.

199 ANGLE ON TELEVISION 199

and it's KEVIN TRUDEAU'S "Memory Power" seminar.

KEVIN TRUDEAU (V.O.)
Knowledge is power! But only if you can remember it...

199A EXT. DOCK - DAY 199A

Linda pulls away from the dock, as Ruth waves good-bye.

KEVIN TRUDEAU (V.O.)
... the mind is an amazing instrument. You can actually convince yourself... of anything.

DISSOLVE TO:

200 BLACK 200

A moment of silence, and then... jumpy white letters. We hear the melancholy MUSIC of Edith Piaf's "Telegramme"

TITLE: DAVID BAILEY, OBSEDE SEXUEL (DAVID BAILEY, SEX ADDICT)

201 EXT. STREET - DAY 201

Bailey walks University Ave. Hands in pockets. Hat on. Just a man and his edgy solitude... he comes upon Cliff playing blues on a street corner.

BAILEY
Cliff. Where's your band?

CLIFF
Aw man, they panicked. They all took jobs at Boeing. I'm a solo now. Checking out some genres and waiting for one to dominate. *

BAILEY
Good luck.

(CONTINUED)

201 CONTINUED: 201

CLIFF
Yeah. And guess what -- they're playing our record in France.

Bailey nods, drops a tip into his open guitar case. He moves on and we STAY ON Cliff who plays energetically for a small crowd.

202 INT. CLINIC - AFTERNOON 202

David Bailey sits, pumping his foot. He's extremely nervous.

MALE NURSE (V.O.)
David Bailey --

203 INT. EXAMINATION ROOM - AFTERNOON (LATER) 203

Bailey sits on the edge of a metal table. The DOCTOR enters with clipboard. She looks like an irritable June Allyson.

BAILEY
'Afternoon, Doctor.

DOCTOR
(looks at file)
You're worried about a spot on your penis.

BAILEY
Yes... I am. Well, it's not actually on it, but close. Close enough.

DOCTOR
Have you had unprotected sex?

BAILEY
Yes. Three times.

DOCTOR
Okay, you can drop your pants.

204 ANGLE ON HIS SHOES 204

as his pants lower onto them. Two garage-door openers fall out of his pockets.

The Doctor examines Bailey BELOW FRAME.

DOCTOR
Hmmmmm.

BAILEY
What is it? It's nothing, right?

DOCTOR
Well, it isn't 'nothing.'

BAILEY
(very nervous)
Would you say it's... what?

DOCTOR
Do you know your most recent contacts?

(CONTINUED)

204 CONTINUED: 204

BAILEY
Well... yes. It's... she has a place on Morrison... she's at U.W... and I went to her house and she got a little drunk, and she wanted to watch this movie, Beaches, which I had. So I put it on, and she realizes it's about a girl with a heart problem. This now kills the entire mood of the evening because she has a heart problem too, and I spent all night talking with her, dialoguing, and then, at eight A.M., when I'm passing out... now she wants to have sex, she's cheered up, and I'm falling asleep... anyway, this condom I had in my wallet turns out to be a Handi-wipe and --

DOCTOR
Do you put your hands in your pockets a lot, Mr. Bailey?

BAILEY
Yes. I'm a maitre d'.

DOCTOR
You seem to have irritated yourself with the pocket lining... you're probably allergic to Dylon. *

BAILEY
Dylon. Really? *

DOCTOR
Really.

BAILEY
Thank you.

DOCTOR
I give this speech twenty times a day. There is no such thing as good, clean sex. Protect yourself. Don't be naive.

BAILEY
Thank you, Doctor...
(slips on pants)
Thank you.

DOCTOR
You're welcome.

(CONTINUED)

204 CONTINUED: (2) 204

Bailey shakes hands with the Doctor. The Doctor looks at what's in her hand. Five dollars.

DOCTOR
You don't tip your doctors, Mr. Bailey.

205 EXT. STREET - AFTERNOON (LATER) 205

Bailey on the street, something gnawing at him. He turns down an alley, sees a small sign over a door. It's a new bookstore/coffee club in the area. We pass graffiti on the wall: Where's My Revolution?

206 INT. LOVE OR CONFUSION BOOKSTORE/COFFEE CLUB - AFTERNOON 206

As Bailey enters this amazing hole-in-the-wall, the scene turns to BLACK AND WHITE. The front room is filled with newspapers and foreign editions of his favorite books. Strange artwork. Bohemians. He walks up the steps to a back room. * *

207 INT. BACK ROOM 207

Bailey enters the inner-sanctum. It's a poetry reading room, expressively-lit. Smoke curls from the cigarettes of the hardcore beat-types sitting, listening, their heads nodding just slightly. They listen to a gifted, young, French poetess (ANNA), who stands at the front. Bailey takes a seat and listens.

ANNA
Il n'y a pas de blagues.

SUBTITLE: There are no jokes.

ANNA
Tout ce qui est drole est serieux.

SUBTITLE: Everything that is funny is serious.

ANNA
Quand les gens plaisantent, ils ne plaisantent pas.

SUBTITLE: When someone makes a joke, they are not making a joke.

ANNA
Quand il parlent d'amour, ils parlent de haine.

(CONTINUED)

207 CONTINUED: 207

SUBTITLE: When they talk about love, they talk about hate.

ANNA
Pourquoi le poulet a-t-il traverse la route?

SUBTITLE: Why did the chicken cross the road?

208 CLOSE ON BAILEY 208

who is captivated by this girl.

ANNA
J'en ai rien a branler.

SUBTITLE: I don't give a damn.

The end of her reading takes her to Bailey's table. The small crowd applauds, grateful for the spiritual nourishment. She sits down across from Bailey.

ANNA
Je ressens quelque close pour vous.

SUBTITLE: I have a feeling about you.

Bailey nods. He lights two cigarettes, gives her one.

BAILEY
Plusieurs choses innatttendues me sont arrivees aujourd'hui.

SUBTITLE: Today has brought me many surprises.

ANNA
Laissons tout tomber et partons a l'aventure.

SUBTITLE: Let's just drop everything and leave for adventure.

BAILEY
Et mon travail, mes amis!

SUBTITLE: Ha! I have a job and friends.

ANNA
Il y en aura d'autres...

SUBTITLE: There will be others.

(CONTINUED)

208 CONTINUED: 208

ANNA
(pained sigh)
L'amour, l'amour.

SUBTITLE: The delicious self-pity at the end of the affair almost makes the pain worthwhile.

209 CLOSE ON BAILEY 209

who pauses, picks up his keys.

BAILEY -
Allons-y.

SUBTITLE: Let's go.

MUSIC PLAYS as they both get up, leaving behind their possessions. For her, Colette's The Pure and the Impure. For him, the Gortec watch.

(It's the typical "generic-type" color scheme, and the blue words spell out like a product name...)

TITLE: HALF-AND-HALF

210 INT. ANDY'S KITCHEN - MORNING 210

Linda and Andy sit at this breakfast table. Andy's ponytail is longer, and he still wears the Michael Caine-style glasses. His kitchen is bachelor-perfect. Linda's hair is shorter, wonderfully haphazard from a boat-trip haircut. Wordlessly, they exchange sections of the newspaper.

211 ON LINDA 211

LINDA (V.O.)
Back with Andy... how odd.
Couldn't face that empty apartment.
When I got back from the trip, he
was right there... hmmm... so easy.
We're like one of those old
couples who sit around in Denny's
and don't speak. God, I'm only
23. *

She trades another section with Andy. Then she extends her hand and makes the pressing-the-garage-door-opener gesture. He hands her the opener, she sets it beside her car keys.

(CONTINUED)

211 CONTINUED: 211

LINDA (V.O.)
If he doesn't talk soon, I think I'll go nuts. I give him two more minutes. If he doesn't offer up some kind of conversation within two minutes, I'll know this was a big mistake... and I will act accordingly.

Linda smiles at Andy. Andy smiles back.

212 ON ANDY 212

ANDY (V.O.)
She always used to offer me the half-and-half. Always. If she doesn't do it today, this will be the first morning she hasn't... ever. And it will be a big deal.

213 ON LINDA 213

LINDA (V.O.)
One more minute.

214 ON ANDY 214

who stares at his coffee. Looks at his watch. He masquerades as a guy who hasn't a care in the world.

ANDY (V.O.)
I'll give her thirty seconds to remember.

215 ON LINDA 215

who poses as someone enjoying a typical cozy breakfast. The PHONE RINGS and she's jolted by the noise. She gets up quickly, ready to answer it.

ANDY
Let's let the machine pick it up.

She's torn between listening to him and answering the phone. The PHONE RINGS again. She lowers back into her seat. Suddenly, this feels like the most important phone call in her life. The MACHINE CLICKS ON. We hear their message.

(CONTINUED)

215 CONTINUED: 215

ANDY'S MACHINE (V.O.)
This is Andy and Linda... come over here, Linda... she's shy...

There is the sound of TUSSLING and then her LAUGHING as it BEEPS.

It's a HANG-UP.

ANDY
You don't mind that I left that message on --

LINDA
No.

ANDY
You have the greatest laugh on that --

Linda smiles. He pours himself some more coffee.

ANDY (V.O.)
Who is this person? I don't even know anymore.

216 ON LINDA 216

LINDA (V.O.)
Maybe I'm being hard on him. He does love me... no games... it's easy... I'll learn to love him. You grow up. You learn these things. *

She reaches over and pours him a little half-and-half.

217 ON ANDY 217

as the dark clouds part.

ANDY
Thanks, hon.

LINDA
Sure.

ANDY
(on paper)
Anything happen in the world today? *

(CONTINUED)

217 CONTINUED: 217

LINDA
I haven't gotten there yet.

ANDY
Love you.

LINDA
Love you, too.

They lean across the table and share a routine peck as we --

FADE TO BLACK.

(It's the animated return of STEVE DOG, moving INTO FRAME. He HOWLS at the moon, and the moon breaks up into the letters spelling out...) *

TITLE: THE INDOORSMAN

218 thru 219A OMITTED 218 thru 219A *

219B INT. JANET'S APARTMENT - LATE NIGHT 219B *

Steve speaks earnestly and passionately.

STEVE
And why can't this Super Train work in Seattle? If we provide those people with an environment better than their cars... why can't it work, Mr. Mayor?
(leans forward)
Why can't it work?

We see that he's been practicing for Janet, who is ironing in her apartment. (Or folding T-shirts, eating a candy bar.) *

JANET
When you lean forward, it's great.

STEVE
You think?

JANET
Oh yeah. You have to be willing to go in there and lose everything. Just like love.

219C EXT. COURTYARD - NIGHT 219C *

Cliff looks up at the warm and inviting apartment, sees inside the window where Janet stands with Steve. *

220 INT. DOWNTOWN CAFE - AFTERNOON 220

It's the same restaurant where Steve and Linda first met for their water date. Now Steve leans forward, forcefully delivers the final line of his speech. *

STEVE
... and why can't it work, Mr. Mayor?

MAYOR WEBER considers the speech. His face is a little sunburned. He's spent the weekend on his boat. He makes a noise to himself, almost like a laugh. *

MAYOR WEBER
So it's a train.

STEVE
A Super Train.

MAYOR WEBER
Trains. You know, when I was a boy... my biggest thrill was to ride the rails, going north, and then back around. No destination, nowhere to go, it was just about the ride.

The mayor glances at his watch, very casually, and becomes more earthbound. He leans forward. Pointedly:

MAYOR WEBER
But this is about something else, isn't it? It's about spending money.

STEVE
Sir, it's about getting people across that bridge...

MAYOR WEBER
I've been burned on these 'train' things before. You people all forget one thing --

STEVE
We can change the city.

MAYOR WEBER
(simply)
People love their cars.

STEVE
But if you give them... great coffee... and great music...

(CONTINUED)

220 CONTINUED: 220

MAYOR WEBER
Let me put it like this, and then I'll thank you for your time. My answer is... *

221 CLOSE ON MAYOR'S MOUTH 221 *

MAYOR WEBER
No. *

222 INT. BOARD OF TRANSPORTATION - DAY (HOUR LATER) 222

Steve walks down the hallway. Denise and Ted look up from their cubicles for a report on the meeting. Steve holds a single thumb -- down. He enters his cubicle, grabs some files. He exits, slamming the door, and the entire cubicle collapses. *

223 INT. LINDA'S APARTMENT HALLWAY - NIGHT 223

Steve moves down the hallway of Linda's apartment, moving faster now. He arrives at her door and knocks. Familiar FOOTSTEPS. Familiar MUSIC.

STEVE
It's me. It's Steve! Linda, I gotta laugh about this with someone...
(pause)
I know you're back, I hear you --

The door opens and it's a DIFFERENT GIRL, 27. Long blonde hair. *

STEVE
I'm looking for Linda Powell.

DIFFERENT GIRL
(impatient)
I don't know her. I never met her. I just live here. I think she's living with some guy now --

Steve looks past her, into the once meaningful apartment. It's now plastered with a hundred posters of Prince. A BOYFRIEND with long, blond hair appears in the doorway.

BOYFRIEND
Good night, dude.

He shuts the door.

224 EXT. STREET - NIGHT 224

Steve walks. *

STEVE (V.O.)
That obnoxious mime was right.
Love disappears...

225 EXT. NEWSSTAND - NIGHT (LATER) 225

He arrives at the neighborhood newsstand, blows in his * hands. He looks over to the corner where he once talked * with Linda Powell. Two kids are fighting over a comic. *

SLOW PAN ACROSS the magazine rack and each magazine seems to have a voice of its own.

SELF (V.O.)
Don't get down on yourself, Steve. *
You look great. You are great. *

IN SHAPE (V.O.)
You used to look better.

GQ (V.O.)
About that earlier issue with Mayor. Don't sweat it. Just look good.

PLAYBOY (V.O.)
Come on, Steve. Just you, me and a little Dippity-Do --
(sings)
'Luck, be a lady too-niiiight...'

BEING WITH PEOPLE (V.O.)
Hey. Steve, we're about 'being with people.'

TRAVELER (V.O.)
Rio: Yes or no?

MONEY (V.O.)
Excuse me. Over here. I know I'm not 'hip' this decade, but you're going to need me.

COSMOPOLITAN (V.O.)
That earlier question, Steve? Yes. Love does disappear. But if you throw money at it, it may stick around a little longer than usual.

(CONTINUED)

225 CONTINUED: 225

OMNI (V.O.)
Of course love disappears. He will disappear. His entire world is just an inconsequential speck, and none of us return in any form.

SAVVY (V.O.)
Did you know the average love affair costs $7,000?

YOU (V.O.)
Were you ever just 'you' around her?

RIP (V.O.)
Allriiiighttt!!!

ROLLING STONE (V.O.)
You want to hold it down a little?

CLUB MAN (V.O.)
Steve. Psst. Don't listen to them. Listen to me. Let's go clubbing. See that guy on the cover... that's you.

226 ON STEVE 226

staring at the magazines.

227 INT. CENTRAL - NIGHT 227

We're TIGHT ON Steve, with the surging crowd on the dance floor. It's a late-night set by Soundgarden. Fans climb onto the stage and leap into the crowd. Steve sees an old girl friend. She puts her arms around his neck. It feels good to him.

228 INT. CLUB PHONE BOOTH - LATER 228

Sitting on the floor, a finger plunged in his ear. Stream-of-consciousness: * *

STEVE
... Shut up! There's someone in here!

(MORE)

(CONTINUED)

228 CONTINUED: 228

STEVE (CONT'D)
(back to phone)
So, Linda, I got your phone number and I've had some time to think and I can tell you, honestly, that I loved you. I don't know what happened, why it didn't work out ... I'm going to say that it was great to know you, really 'great,' and it's a sorry statement that I never got to truly say goodbye to you, because I'm sure you're a lot of fun at barbecues, and... and we had great times and bad times, but we had TIMES and that's all that matters... so good luck with all your causes, and I miss you... and if this is anywhere near your birthday, happy birthday and --
(covers phone, to banging)
This isn't the bathroom!!!
(back to phone)
-- Happy birthday and good night and good bye.

And he hangs up, opens the door for the next clubgoer.

STEVE
It's all yours.

229 INT. ANDY'S APARTMENT - LATE EVENING 229

Andy and Linda enter after a late night. They cross to the blinking phone machine. Andy presses the play button.

229A ON TAPE MACHINE 229A

which crunches and mangles the tape. Andy lifts out a hopelessly unspooled cassette.

ANDY
This machine just eats tapes...

230 EXT. KING STREET APARTMENTS - LATE NIGHT 230

Steve walks up the SQUEAKY STEPS to his apartment. He disappears inside, kicking the door shut.

231 EXT. APARTMENT HOUSE - DAYS LATER 231

It's a sunny day. The place is humming along. People splitting up laundry. Janet waits for the mail. Cliff arrives.

CLIFF
Janet. Come here. I have a present for you.

Janet looks at him skeptically, as he leads her out near the street.

CLIFF
I installed your new stereo. *

He throws open the doors of her car, steps back and points a remote control at the car. The STEREO EXPLODES WITH MUSIC. It's very loud. Several onlookers join to watch. Cliff increases the volume just a touch, and the car literally shakes. He smiles.

Then a CRACK appears on the windshield. Then another CRACK. Then ANOTHER, as the entire WINDSHIELD CRUMBLES into the front seat.

The crowd looks on sadly. Cliff shrugs.

CLIFF
I uh... I'll replace the windows. *

JANET
Thanks.

The POSTMAN arrives in shorts. *

POSTMAN
Say, where's Steve?

JANET
(concerned)
Hasn't been out in days. Quit his job.

The Postman shrugs -- no big deal.

JANET
(mouthes word)
Girl.

The Postman nods. This he understands. Janet takes Steve's mail. The Stewardess crosses, pulling her luggage.

232 & 233 OMITTED 232 & 233

233A EXT. STEVE'S DOOR - DAY 233A

We hear the MUSIC of COLTRANE'S "Blue Train." A SLOW PUSH IN ON his door.

233B INT. STEVE'S APARTMENT 233B

We PULL BACK FROM the door to see the accumulated debris of an unmade house. We TRACK BACKWARDS until we DISCOVER him on the cool floor of his kitchen. Staring at the ceiling.

233C OVERLAYED SHOT OF CAREER OPTIONS POSTER 233C

233D EXT. APARTMENT HOUSE - DUSK 233D

Janet looks up, eats as MUSIC CONTINUES.

234 INT. STEVE'S LIVING ROOM - EVENING 234

Steve sits stubbled, wearing shorts and T-shirt. He stares at the typewriter, amidst a sea of paper. An intricate semi-running model of the Super Train in the b.g.

STEVE
Resume... could be better...

He looks up from the typewriter, stares straight ahead. The trapped look of depression on his face.

235 ANGLE ON LATER-PERIOD PHOTO OF ELVIS 235

staring back at him. The same look on Elvis's face.

There is a TAPPING at the WINDOW -- it's Janet. She invites herself in through the window. She holds something wrapped in tissue.

STEVE
What?

JANET
I'm worried about you.

(CONTINUED)

235 CONTINUED: 235

STEVE
I'm fine.

She sets the tissued item on the desk near Steve. *

JANET
(looking around)
Do you wanna maybe... leave the house sometime?

STEVE
What's the point? Every time I leave this house, something bad happens.

JANET
Let's go for a walk...

She pulls him up out of his seat.

STEVE
I don't want to see anybody. The whole community knows I'm free. Nothing.

JANET
Steve, you're going through a phase of some kind --

STEVE
Don't you realize, Janet, that in modern day <u>society</u> there's almost no need to leave the house?

JANET
Steve, you're wigging.

STEVE
I'm not wigging. Wait. You think I'm 'wigging'? This is <u>hang-time</u>, baby. I'm just regrouping, spending some time with myself, getting stronger, regrouping, thinking, regrouping... thinking about how I listened to my instincts and <u>they were wrong. Wrong. The opposite of right</u>.

Tenderly, Janet leads him back to his seat.

JANET
Here's your mail, Steve. I'll leave you alone.

(CONTINUED)

235 CONTINUED: (2) 235

STEVE
I'm sorry if I'm a little intense.

JANET
Look. I'm your friend. If I ever gave you bad advice, I apologize.

STEVE
(understatement)
I've just been a little down lately --

JANET
You know what -- and maybe this is a bad time to share this with you -- but things do turn around. I'm having the best time ever. On my terms. Know what else? I'm going back to school.

STEVE
Really?

JANET
I paid off my loan. I got all my architecture classes, and my first project is to redesign our fountain, which will always stay empty so we can sit in it.

STEVE
(darkly)
That's good news.

JANET
It is!

STEVE
I like good news.

JANET
Oh and this is from Bailey. Care package from Fiji. He sends a note. 'Not into clothes anymore. This is for you.'

She produces the tissued package. Steve unwraps it. It's Bailey's hat.

STEVE
His hat.

(CONTINUED)

235 CONTINUED: (A3) 235

JANET
(on his look)
Tell you what. If I have good news of any kind, I'll knock four times. It'll be our secret code.

STEVE
How?

JANET
How what?

STEVE
How will you knock?

She demonstrates. One slow, three fast.

(CONTINUED)

235 CONTINUED: (3) 235

STEVE
Okay.

JANET
Take care, okay?

Janet gives him a tentative kiss on the cheek. He keeps her close. Slowly, he moves to kiss her... but it doesn't work. They bump noses, and then try to recover but it's already too late. It's an awkward fit... she pulls away slowly and, both of them embarrassed, they start to laugh.

STEVE
You know, in a parallel universe, we're probably a scorching couple.

JANET
But in this one -- neighbors.

They're still laughing, as we

CUT TO:

236 INT. LINDA AND ANDY'S APARTMENT - EVENING 236

Linda washes some dishes in Andy's kitchen. One of them slips out of her hands. She bends down to pick it up and slips into a...

237 FLASHBACK - INT. STEVE'S KITCHEN - EVENING 237

And it's Steve, crouched over the broken plate, a night not so long ago.

STEVE
It's like everyone I know wants everything to be easy!

END FLASHBACK.

238 INT. STEVE'S APARTMENT - DAY 238

Steve is now in an advanced stage of indoorsmanship. He wears a terrycloth robe, his posture is stooped, his beard has sprouted strangely. He talks to his fax machine.

STEVE
(to fax machine)
Talk to me talk to me. Forty resumes. Bring me back something. Talk to me. Talk to me. Go!

(CONTINUED)

238 CONTINUED: 238

But the fax is silent. Everything is silent. Steve sinks back into his sofa. It conforms and accepts him. He's been sitting in this spot a lot. We hear FOUR KNOCKS at the door.

Steve moves to the door and opens it.

Linda stands there. She looks wide-open and beautiful.

Steve stands there. He looks complex and trashed.

LINDA
Hi. I was just... nowhere near your neighborhood.

Steve just looks at her. He's a mess.

STEVE
So?

She explains this with stark honesty, a bewildered flap of her arms:

LINDA
I don't need to be your girlfriend. I just want to know you again.

STEVE
Well, I'm a little busy right now.

LINDA
I'll say what I have to say right here. I missed you every second I wasn't with you. My head told me one thing, my heart always knew it was you.

STEVE
Linda --

LINDA
Yeah --

STEVE
What took you so long?

LINDA
I was... stuck in traffic.

MUSIC, as he reaches forward, brushes the hair out of her eyes. He pulls her close, with no intention of letting go. They kiss. At first tentatively. Then more passionately, until they slowly sink together, onto his sofa. Onto Steve's garage door opener.

239 ANGLE ON FAX MACHINE 239

which begins to sprout to life.

240 ANGLE ON TV REMOTE CONTROL 240

As two hands struggle to switch it on LOUD.

241 EXT. COURTYARD - DAY (SAME TIME) 241

Janet, Cliff and Debbie Hunt sit around the empty fountain. They're looking up at Steve's apartment. Behind them, the garage door opens and closes.

JANET
Something's going on up there.

CLIFF
I think it's good.

JANET
I loved the look on her face. It was like... no more games... I want this guy... no games.

CLIFF
... no games...

JANET
No. Games.

DEBBIE HUNT
But if there's no games, what's there to do?

They turn and look at Debbie, ready to dismiss her.

DEBBIE HUNT
I'm going to miss it here. When I come back from Mexico with Mike, I'm going to drive by here with him, and I'm going to tell him, 'Mike,' I'm going to say, 'here's where I lived when I was learning to appreciate you...'

JANET
Debbie? You're starting to grow on me...

Janet hands Debbie a toothpick. She takes it.

DEBBIE HUNT
Thanks. You, too.

(CONTINUED)

241 CONTINUED: 241

VOICE (O.S.)
'Scuse me...

They're joined by 22-year-old SPOONER. He's a musician with a beat-up guitar case.

SPOONER
... Where's 3-D?

CLIFF
Who are you --

SPOONER
Spooner. I'm Bailey's brother from Philly.
(big sigh)
I lost my job. I lost my woman. I lost my band. I lost... my mind.

CLIFF
Right upstairs. To the left.

He trudges toward the stairs. Cliff calls after him.

CLIFF
This is a lucky place, buddy. Let me give you some pointers --

Janet looks up at the apartment, smiles.

242 INT. JANET'S APARTMENT - AFTERNOON 242 *

She sets her answering machine, gets ready to go out for the evening. She looks down on her counter and sees her name spelled out in rose petals.

242A INT. ELEVATOR - LATE AFTERNOON 242A

Janet in the elevator. Her hat on. A hand reaches in. It's Cliff who gets on board. They stand together for a moment in silence.

JANET
Going out?

CLIFF
Yeah, you?

JANET
Yeah.

(CONTINUED)

242A CONTINUED: 242A

CLIFF
That's a very nice hat you're wearing. And I don't mean that in an Eddie Haskell way.

JANET
Thanks.

She sneezes.

CLIFF
Bless you.

She nods politely... and then it hits her. She turns to him. He turns to her. They attack each other, dropping OUT OF FRAME.

243 EXT. APARTMENT HOUSE - NIGHT 243

The apartment house, enveloped in the blue of a late afternoon. The shadows, the light, the MUSIC give it a certain majesty we've come to understand. The Stewardess crosses, pulling her luggage.

244 EXT. HIGHER ANGLE ON APARTMENT HOUSE - NIGHT 244

It's a clear, cold night as we LOOK DOWN ON the apartment house. We hear other VOICES... voices we don't recognize, overlapping and obscuring each other so that only snatches can be heard.

GIRL #1 (V.O.)
I'm always the one that has to chase after them. I always call <u>them</u>.

MAN #1 (V.O.)
I'd like her better if she didn't have those cats...

GIRL #2 (V.O.)
If love was logical, we'd be married. But it's not so we go out, da da da da. We sleep together and there's no pressure...

MAN #2 (V.O.)
It's scary. She finishes my sentences for me...

GIRL #3 (V.O.)
Who should call who? Because...

(CONTINUED)

244 CONTINUED: 244

MAN #3 (V.O.)
I met someone new today...

These VOICES CONTINUE until we're HIGH ABOVE the city, until all we hear is a HUMAN HUM, the DIN of a thousand people discussing a single subject... until it sounds not unlike the beat of a restless heart.

FADE TO BLACK.

MUSIC.

THE END